

**The
History
of
Miniature Books**

by Doris V. Welsh



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The History of Miniature Books

by Doris V. Welsh

Albany, New York
Fort Orange Press, Inc.
1987

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FOREWORD

Miniature books have always attracted interest and information about them has appeared from time to time in printed sources — but this material is scattered in magazines, in newspaper items, and in the few bibliographies of special collections of miniature books that have been published. Thus the available printed information is fragmentary and disjointed. The Spielmann *Catalogue* which appeared in 1961 is the most extensive and cohesive account of miniature books yet to appear in print. In the *Catalogue*, in addition to the bibliography of a single collection, some information has been included on certain sub-fields of the miniature book world — such as an historical article on miniature almanacs, and one on miniature music books.

Charles Nauroy in the Introduction to his *Bibliographie des Impressions Microscopiques* published in 1881, says that it was his “ambition... to make a standard reference book, a reliable guide, and [that he did not] have hopes of being successful at a first attempt”. In his book he listed some 660 items, but unfortunately his bibliography was of books printed with miniature type and so books were included which were not miniature in size.

Tunewa in 1926 states that few people know anything about miniature books and that the subject still waits for a scholar and a historian. He adds that Vera Von Rosenberg, who owned a valuable collection of miniature books, “had had the idea of assembling a sort of ‘Brunet’ for which she had collected a quantity of material, but it has not yet appeared in print.”²

Eben Francis Thompson in 1933 said “Some time a book giving an exhaustive account of tiny books may be written. It should have as a part a bibliography with thousands of titles”.³ He suggests such men as Wilbur Macey Stone, Hamilton Brooks Woods, James D. Henderson, Clarence S. Brigham, Robert K. Shaw and Robert W.G. Vail should form an editorial board for such a publication.⁴

St. Onge in 1938 repeated Thompson’s words, and went on to say that he thought the person best qualified to carry out this project was James D. Henderson,⁵ whose death in 1940 kept him from such an undertaking. Henderson had in 1930 published a small book of 34 pages with the title of *Miniature Books*,⁶ and in 1936 he published one chapter of a projected larger book with the title of *Lilliputian Newspapers*.⁷

Since about 1945 I have been collecting all printed material about miniature books and compiling a bibliography on cards of all miniature books published. In addition to whole books, parts of books, magazine articles and newspaper items, many catalogs of book dealers and publishers have also been scanned, and such listings found were added to the card for that miniature book title, so that at hand now, is not only an extensive bibliography of miniature books published since about 1470 to date, but also a record of prices at which that book has been offered for sale at various times, together with the date of that offer, etc.

This present undertaking is an attempt to produce the “standard reference book” of Nauroy, the “Brunet” of Vera von Rosenberg, the “Exhaustive account” of Eben Francis Thompson. Since new titles are continually being added to the bibliography, I am sure this list, lengthy as it is, is far from complete.

It is my purpose to include with this bibliography an historical account of miniature books, their collectors and collections, so that most of the available information about miniature books, together with the sources of such information, can be readily accessible in one handy volume.

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- ¹ Nauroy, Charles. *Bibliographie des Impressions Microscopiques*. Paris, 1881. p. vi.
- ² Tuneewa, A. "Miniaturausgaben und die Kollektion solcher in der öffentlichen Staatsbibliothek in Odessa" in *Zentralblatt für Bibliothekswesen*, v.43 (Nov. 1926) p.541.
- ³ Thompson, E. F. *A Thimbleful of Books*. Worcester, Mass., 1933. p.9.
- ⁴ *idem* p.9
- ⁵ St. Onge, A. J. "Notes on Miniature Books" in *The Book Collector's Packet*. v.3 (Dec. 1938) p.6.
- ⁶ Henderson, J. D. *Miniature Books*. Leipzig, 1930 34p.
- ⁷ Henderson, J. D. *Lilliputian Newspapers*. Worcester, Mass., 1936. 95p.

ABOUT THE AUTHOR

Doris V. Welsh published fifteen miniature books during the 1950s and 60s, some under her name and some under her press name of Le Petit Oiseau. It was during this time, when she was working as a cataloger at the Newberry Library in Chicago, that she wrote THE HISTORY OF MINIATURE BOOKS. She did not write from her experience only. She collected material from magazines, periodical, auction catalogs and catalogs of private individuals. One extremely fruitful source was the Wing Collection (HISTORY OF PRINTING), and she had every opportunity to see all new material coming into the library.

The material for the book has been gathered, organized and typed when she suffered a stroke in 1965. She was out of work about a year and while she was recuperating at her home, she typed a final copy with great difficulty because her fingers would not always do as she told them to. The book was ready for the printer when she went back to work at the library but she did not have the energy to continue the project. As time went on her energy grew less and less and so for twenty years the manuscript has lain dormant. Now her dream is being realized and libraries, collectors, booksellers and anyone who is interested in books are the beneficiaries of the talent and time it took to put this book together.

Doris Varner Welsh was uniquely qualified to write THE HISTORY OF MINIATURE BOOKS. She was listed in WHO'S WHO in the East in 1974 and a partial listing given in her biography is as follows:

B.A. degree from Florida State College for Women, 1930

B.L.S. from George Peabody College for Teachers, 1933

M.S. from Illinois University, 1946

She was a librarian in three high schools in Florida and one in Louisiana.

She worked as a cataloger in the University of Florida from 1943 - 46; in the Newberry Library from 1947 - 1970 and during the years 1958 - 1965, she was Head Cataloger.

During this time the Newberry Library published five bibliographies by Doris V. Welsh — two on French Political Pamphlets in the library, one on the Philippine books in the library, one on Philippine language books in the library, and one on the Greenlee Collection of Portuguese History books in the library.

She was a member of the American Library Association, Bibliography Association of America and Beta Phi Mu.

During the time the author was working on the history she was also doing a bibliography of miniature books. The two books took almost 25 years to complete and the bibliography is sure to be the most complete ever written. It has over 7000 printed books listed. It has not yet been published.

Kathryn I Rickard
1986

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INTRODUCTION

Books and manuscripts have been collected for many years, and collections of written materials of many kinds have been made by enthusiasts and scholars from the time of Rameses, Pharaoh of Egypt, who established his library at Thebes about 1300 B.C.,¹ Through the Middle Ages to the present time. Many of these libraries or collections may have contained miniature books or miniature manuscripts, but the descriptions available of such collections make no particular mention of any small sized items. The printed catalogs of the early 16th and 17th century collections usually list the books in the collections by subject and then further divide each subject into three sizes, but the three sizes most often given are "Folio", "Quarto", and "Octavo et infra", and all the smaller sized books are indiscriminately mixed with the octavos. Thus it is rather difficult to sort them out.

The miniature book as a separate class of book to be collected (except for such "traveling libraries" as that of Sir Julius Caesar and Sir Francis Bacon of the late 16th and early 17th century and of Carolus Major of the 18th century, etc.) was not recognized until the last half of the 19th century when the Empress Eugenie, wife of Napolion III, owned a collection of miniature books, reported to have contained between 1800 and 2000 volumes.² Thus the documented history of collectors and collections of miniature books really covers less than a hundred years. However, references to individual miniature books have been found during all periods of recorded history.

There has always been much interest in printed books and especially in incunabula, 16th century printed books, etc., and many persons interested in collecting books, even modern ones, have some knowledge of the early printed works. This is not the case with the collector of miniature books. If a collector of ordinary sized books has any knowledge at all of miniature books, it is usually because he has seen a "smallest book in the world", which had been produced as a "tour de fort" to show the technical skill of the producer, and not as a book to be read. In such a case the collector is apt to feel that the whole field of miniature books is a very futile one, and to have no interest either for him or his own collection. Even a collector of miniature books has very little printed information available concerning editions of miniature books produced in previous centuries.

From time to time a "smallest book in the world" has been produced, and each time the newest contender for the title would be smaller than its predecessor, and each would indeed be a marvel of craftsmanship.³ However the production of miniature books came about for a far more practical purpose. Miniature books are easily portable and provide small, compact space for much information. Their small size made it possible for them to be carried in a pocket, or attached to the belt or girdle, and thus it was possible to have such books always at hand for consultation. Since they were meant to be read, the type used in these little books was usually large enough to be read easily. Monks and nuns, as well as pious laity, could have their devotional books with them at all times for their consolation. Students could carry a book in a pocket wherever they went, so that they could be ready at any time to take advantage of a few free moments for study. Travellers could carry such a small book in hand or pocket to while away the tedious hours of travel or waiting times and still not be burdened with too much luggage.

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Miniature books have been useful for other purposes also. They have been used as "crib books" in taking examinations in China.⁴ They have been used as charms for protection, etc., in such widely dispersed areas of the world as the Philippine Islands,⁵ the Middle East,⁶ Holland,⁷ etc.

During periods of political upheaval such as World Wars I and II, miniature books have been used as a method of propaganda, since they were easily passed from one person to another, but were also easily concealed, if necessary.⁸

Miniature books have also been used as a compact method of storing much information in very little space for the future. Oglethorpe University in Atlanta, Georgia, during the first half of the 20th century, had hundreds of the most important books of the world, covering all subjects, even fiction, drama, etc., first microfilmed and then reproduced in miniature on pages of special long-life cellulose-acetate measuring only 1 x ½ inches. This cellulose-acetate is supposed to last for 6,000 years. These small books were then stored in a sealed underground vault for posterity. Thus it will provide a cross-section picture of the life and civilization today for the edification of the people of the far distant future.⁹

A collection of miniature books today can show the developments in both the fields of printing and bibliopegy from the middle of the 15th century until the present. There have been miniature books printed almost every year since the invention of printing, and usually these miniature books show the latest taste and progress of both the crafts of printing and binding. There are miniature books printed with early Gothic, or black-letter, types of the incunabula period, there are some printed with the italic type of Aldus, some printed with the earliest Greek types, Hebrew types, etc. As new type faces were designed they were used in small books as well as in more normal-sized ones.

As for the bindings of these little books — the small size of miniature books called forth the best skills to be found to enrich the outside surfaces, and again the latest fashions in book binding were used. Thus there are miniature books bound with oaken boards and with raised bands on the spine and ties or clasps on the front edges. There are miniature books bound with blind stamped leather over paper boards, others in variously colored morocco, rich with gold tooling. Some miniature books have their edges gauffered and gilt, or with tiny paintings under the gilt of the fore-edge. Since miniature books are so small they give fertile field for unusual and elaborate bindings. Many have embroidered bindings such as those made famous by the "Little Giddings" binders. Some have been bound in mother-of-pearl, or tortoise shell, ornamented with gold and silver; some have covers in ivory, silver, or gold — often enriched with gems. Fancy leathers have been used, such as sharkskin, snake skin, elk hide, etc. Fancy cloth bindings are often found on miniature books such as the Scotch plaid favored by some of the Scotch publishers, or bright silks or satins, velvets or plushes, etc. Some miniature books have very plain but serviceable bindings, while others are so richly decorated that they have lost the very appearance of a book.

All the features found in ordinary sized books are present in miniature books. Illustrations, either colored or black and white, have been supplied by some of the finest artists, and many noted book designers have given their skill in the art to designing miniature editions, using the most complimentary type face, illustrations, etc., to give the most beautiful edition possible. As pointed out by Wilbur Macey Stone "among common sized books, a book may be well made but it is not necessarily a beautiful one, among miniature books, we find that a great many are beautiful,

many are works of art, and only a few descend to the mediocre, because each one is a challenge to the skill of its maker".¹⁰

Some miniature books are very rare. Being of such small size they were often neglected, forgotten, mislaid, lost or destroyed by accident or through ignorance. Some of the little children's books, such as the *New England Primer*, were often so well-used that some of the examples that have survived to this day are mere rags of books. Many early miniature books are known today from one copy only, or from a mere fragment of one or two leaves.

To preserve these fragile examples of the skillful craftsmanship of the typesetter, the printer, or the binder, is one good reason for collecting miniature books. Also a collection of miniature books represents an extra dividend, the frosting on the cake, as it were, which can enrich our every day life. Koopman says of miniature books that they are "an innocent and charming superfluity", and then paraphrases the words of Shakespeare's *King Lear* — that "enough means existence, it is excess that makes civilization."¹¹

If a collector is not just satisfied with the mere accumulation of books, he can, from his collection, obtain glimpses of different subject fields, and historical eras, and no other hobby can provide such intellectual and enjoyable moments. There are two incentives to any field of collecting — recreation and knowledge. Recreation can develop into discrimination; and the knowledge obtained, beginning with a mere accumulation of facts will lead the collector by way of reason and logic to scholarship.¹² The serious collector will soon find an interest in methods of reproducing books, in the illustrations, in the bindings, and then in the publishers of the books, and will find himself lured into research and will delight in the intellectual enjoyment it provides.

The *Newsletter of the LXIVmos*, which appeared from 1927 to 1929, published a series of statements solicited from various people of the book world to justify the collecting of miniature books. The question "Why collect miniature books, they are too small to read?" was asked.

Among the various reasons advanced in answer some were quite facetious, but from the answers given, it was apparent that the only real reason that can be given for collecting miniature books is the personal desire and preference of the collector, who will find delight in the acquisition and preservation of very small books, which otherwise might be lost or destroyed.

As to miniature books being readable — that not only varies with the book, but also with the individual. A very near-sighted person, upon removing his glasses, finds he can read with ease even books made small with photographic reduction, while a far-sighted person, with or without glasses, may have difficulty in reading the small type used in large books, such as names and figures in the telephone directory.

Thus in the final analysis, the main reason for collecting miniature books seems to be no particular "reason", but only the personal wishes of the collector, and needs no particular "justification".

¹ Nichols, Charles L. *The Library of Rameses the Great*. Berkeley, Calif., 1964. 43p.

² Kup, Karl. "Miniature Books" in *Antiquarian* (Oct. 1928) p.90.

³ Gress, E. G. "Pleasure-giving Little Books" in *The American Printer*, v.89 (Nov. 1929) p.51.

⁴ O'Donnell, Georgene. "Miniature Books" in *Miniatura*. Chicago, Ill., 1943. p.184.

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- ⁵ Retana y Gamboa, W. E. "Libro de antería" in his *Supersticiones de los Indios Filipinos*. Madrid, 1894.
- ⁶ O'Donnell, Georgene. *op.cit.* p.184-5.
- ⁷ Horodisch, Abraham. "Het kleine boek in Nederland" in *Biblion*, no.2-4 (Sept. 23, 1940, Feb. 15 and May 15, 1941) p.26.
- ⁸ Wolf, Elsie S. *Lilliputiana*. Kobenhaven, 1951. p.10-12.
- ⁹ *Hobbies Magazine*. v54 (March 1949) p.141.
- ¹⁰ Stone, W. M. "Charm of Miniature Books" in *Newsletter of the LXIVmos* no. 13 (Dec. 15, 1928) p.1.
- ¹¹ Koopman, H. L. "Miniature Books" in *The Printing Art*, v.30 (Nov. 1917) p.165.
- ¹² Freyer, Kurt. "Ueber das Sammeln Kleiner Bucher" in *Mikrobiblion*. Berlin, 1929. p.5-8.

THE MINIATURE BOOK — What it is

What is a miniature book? As seems indicated by the name of the first periodical devoted to miniature books, *The Newsletter of the LXIVmos*, it appears that a miniature book is a 64mo. A book called a "64mo" is one made up with signatures, each of which was originally a single sheet of paper printed with 64 pages on each side and then folded to bring the pages into the proper order. The size of the page after folding is determined, of course, by the size of the original sheet. A sheet of paper 8½ by 5½ inches, for example, would make a 64mo measuring less than 1 x ¾ inches. Usually a book marked as a 64mo would be anywhere from 3 to 5 inches tall.

In the early days of printing, the paper available was usually of one size only — approximately 25 by 19 inches. If the sheet was folded in half to form 2 leaves, or 4 pages, it was called a folio; if it was folded twice to make 4 leaves, or 8 pages, it was called a quarto, etc. Thus the approximate size of a book could be judged by naming it as a folio, quarto, octavo, etc. However during the binding process, the folds at top, bottom and front edges are usually trimmed off, thus, in cases of a bound book, it is necessary to examine the book to determine how many pages are to be found in a signature. This is sometimes very difficult. Fortunately in the older books the sheets used to form the signatures contain "chain lines" and a water mark which can be used to help to determine how many times the sheet of paper was folded. Even the presence of chain lines or a watermark can sometimes be more confusing than helpful as is seen by the varying descriptions of Paganini's edition of Petrarch's *De Remediis* published in 1515. This edition is called a 32mo by Sturel¹ and by Brunet,² a 16mo by Panzer,³ and the British Museum lists the same edition as an octavo.⁴ The following chart gives some indication of the similarities and difficulties involved:

Format	chain lines are	watermark is found
64mo	horizontal	on the outer margin
32mo	vertical	on lower outer margin
16mo	horizontal	on bottom margin
8to	vertical	outer margin, upper, if not cut off

These terms — folio, quarto, octavo, 18mo, 16mo, etc. — are still used today in the rare-book trade. However, sheets of paper today are made in so many different sizes, that this old terminology is no longer meaningful. Today the book is called folio, quarto, etc., according to the height of the binding. The sizes of small books, as used by the *Publishers' Weekly* in its weekly record are:

- 64mo — approximately 3 inches tall
- 48mo — approximately 4 inches tall
- 32mo — approximately 5 inches tall
- 24mo — approximately 5¾ inches tall
- 16mo — approximately 6¾ inches tall

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Spielmann in his *Catalogue* gives the page sizes of books, based on a crown sheet of 20 x 15 inches:¹

- 128mo — 1¼ by 1¼ inches
- 64mo — 2½ by 1¼ inches
- 32mo — 3¾ by 2½ inches

Palau lists the meaning of the sizes of books as indicated in the 1923 edition of his *Manual* as follows:

- ed. microscopique — 42 x 32 mm. (1¾ by 1¼ inches)
- 32° pequeno or menor — 74 x 58 mm. (3 by 2¼)
- 32mo — 86 x 62 mm. (3½ by 2½ inches)
- 24mo — 95 x 75 mm. (3¾ by 3 inches)

Some bibliographies and some present day book dealer's catalogs do not give the size of the book but only indicate that it is a 16mo, a 32mo, etc. So, if a book is named as a 32mo it might be anything from 3 to 5 inches tall, a matter of crucial interest to a miniature book collector.

The word "miniature" used in describing "miniature books" is not only a misnomer, but it is actually misleading. It is a relatively new term, the word originating in the Latin word *minium*, meaning red lead, and it was used originally to mean to color or to paint with vermillion the small scenes and initials in the early manuscripts or incunabula. Since the 15th century the word has drifted from its original meaning to mean anything small. However this original meaning is still to be found in book dealer's catalogs and in bibliographies to indicate the small pictures in manuscripts or early printed books, and this may be misleading to the unwary user of such lists who finds the word "miniature" in the index and expects to find miniature books given on the indicated page.

In the English language miniature books have been called many things, such as:

- | | | |
|-------------------|-------------------------|-------------|
| doll books | microscopic books | small books |
| dwarf books | microscopic impressions | thumb books |
| fancy books | miniature books | tiny books |
| lilliputian books | minnies | toy books |
| little books | pocket books | wee books |
| | scotch books | |

In other languages they also have been called by several names:

- | | | |
|------------------|------------------|--------------------|
| In Catalan ----- | lilliputs | microscopics |
| | llibre petits | nanos |
| | llibre miniatura | menuts |
| In Danish ----- | Miniature boga | |
| In French ----- | miniscula | microbes du livres |
| | editions diamant | livres nains |
| | tom pouce | edition de poche |

In German -----	Miniaturausgaben Klein Buch Bucher Kleinsten Formats	Taschenbuch Taschenausgaben Zwergbuch
In Spanish -----	Edicion de bolsillo edicion diamante edicion microscopica	edicion minuscula libro diminuto

Charles Lamb in his essay "Detached thoughts on books" said that he could read anything which he called "a book", but "there are", he said, "things in that shape which I cannot allow for such". These he went on to define as "books which are no books — *biblia a-biblia*" and he put into this category all the books which he did not *care* to read, such as scientific treatises, almanacs, works of Hume, Gibbon, etc.

Sheringham, in his article on miniature books, took Lamb's "*biblia a-biblia*" and applied it to the miniature book field, making two classes — *biblia* and *abiblia*. Into the "Biblia" class he placed

"Minature editions which have or have had, any claims to utility, and therefore have been both readable and read"

and into the "abiblia" class, he placed those

*"which are obviously not books, such as almanacs, chap-books, and so forth, and whose existence is a freak, and whose only claim to consideration is their beauty or oddity".*¹

Here the personal preferences of the two authors were allowed to color their definitions. Certainly Lamb's definition of books that HE considered readable would not be agreeable to all readers, and many collectors of miniature books would disagree with Sheringham, and would admit almanacs and chapbooks, of otherwise suitable, into the "biblia" class without a qualm, and if called upon to defend their stand, would argue that both had been published for a useful purpose and had been read.

It seems to me that this division is quite plausible and could be used in the field of miniature books, provided some agreement could be reached on the readability and utility of books. For example, books that can be read without the use of a magnifying glass could be called "biblia" and those that cannot be read without artificial help could be placed into the "abiblia" class. But as long as the human eye varies so greatly from one person to another, what is easily legible to one, may be entirely illegible to another, with or without a magnifying glass; and what is interesting and thus "useful" to one, may be only a bore to another. Some collectors have been unconsciously using Sheringham's "abiblia" class by excluding from *their* definition of miniature books, those that are made by photographic reduction, which are usually difficult to read without a magnifying glass, but admitting books printed from engraved plates, even if a magnifying glass must be used to read them.

Printed books, whether miniature or not, can be produced by any one of three different methods:

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1. Raised letters, or letterpress.
2. Sunken letters, engraved or intaglio.
3. Flat surfaces, or lithography.

Printing was first done by wood blocks — a whole page being cut, text and illustration alike, on one block of wood, the background being cut away so that only the raised design would print. In fact, in China woodblock printing existed as early as 868 A.D. The earliest European print from a woodblock is dated about 1418, but it is believed that woodblocks were used in Europe as early as 1350 A.D. Letterpress, or the setting of the text with movable type, was an outgrowth of the block book, and was invented in the middle of the 15th century, and is still used today. Even if the type employed is microscopic in size, each letter is usually clear and distinct and is easy to read. The letterpress process was further refined by the stereotype process developed by William Ged of Edinburgh in the 1730's. The stereotype process consists in the making of a mould of the surface of a type-set page in papier-mache or plaster, and then casting the whole page in metal from this mould. These moulds are easier to store for future re-printing than the blocks of set type would be. Also by casting the moulds, the type itself would be released to be used again in the setting of the texts of other books, instead of standing idle in storage. Thus if a book is stereotyped it may appear under the name of one publisher, and later, under the name of an entirely different publisher.

Photo-engraving was invented mainly for the reproduction of pictures and also results in a raised surface for printing. A photograph from a negative is printed onto a polished zinc plate, which has been sensitized to light. The plate is then exposed to light and the photograph developed. When the surface of the plate is covered with ink and then washed with running water, the ink remains on the portion with the developed photograph. Red powder (called "dragon's blood") is then sprinkled over the surface, and when blown off, adheres to the ink. When the zinc plate is heated, the red powder hardens and turns dark brown. The plate is then immersed in a solution of nitric acid and water, which eats away the surface not covered by the "dragon's blood". The result, now in relief, is fastened onto a wood base and it is ready for printing.

The engraved, or intaglio process requires a different kind of a press, because the material to be printed is cut into the surface of the plate. These letters (or designs) are cut by means of engraver's tools, or by etching with acid. When inked and the ink wiped off, the ink remains in the sunken letters or lines. By sinking the design into the surface, a finer line in printing can be obtained. Even if small, the letters and designs are usually very distinct and easy to read with a magnifying glass. Further refinement of this process has resulted in the modern photogravure and rotogravure.

The lithographic process, which was invented accidentally by Alois Senefelder of Munich about 1796, is being used more and more today. Senefelder was too poor to buy copper plates and so decided to try the very porous limestone which was abundant around his home. By drawing his letters or designs on this stone with a greasy crayon, and then dampening the whole surface with water, he found that, when inked the ink would adhere only to the greasy crayon markings. At first only natural stone was used, but today chemically treated zinc plates, aluminum plates, gelatin, rubber, or sensitized paper can be used.

A photograph can be printed from a metal plate onto a rubber blanket and then transferred to the stone. If, after the photograph has been printed onto the rubber blanket, the rubber is stretched before being transferred to the stone, an enlarged facsimile is produced. By reversing this procedure — printing the photograph on a stretched rubber blanket and permitting it to return to its normal size before being transferred to the stone — a reduced facsimile is made.⁸

When a book is reproduced by using any form of photography, the letters are apt to be fuzzy and indistinct even when viewed through a magnifying glass.

All of these processes result finally in the same thing — the use of a printing press with ink and paper — the main difference being in the method used to produce the type or the plate from which it is printed. Whether it makes any difference to the collector or to the reader whether the type is set laboriously by hand, or is etched in plates by acid, or something already done is photographed and reproduced in a different size, is something each collector will have to answer for himself.

Also some collectors will exclude from their collections books miniature in their outside appearance, but which are printed with large type — out of proportion to the page. In face, R. L. Prager tells of an occurrence in Germany in which a dispute arose as to whether a certain book, printed in Amsterdam in 1649, called *CL Psalms Davids*, edited by Ambrosius Lobwasser, should be listed as a miniature book.⁹ The size of the book was about 3 x 2 inches, and the printed area was 60 x 35 mm., or about 2½ by 1½ inches, but the type was relatively large, such as ordinarily found in octavo volumes. The dispute was submitted to an Antiquarian book dealer and to a book collector, but, alas, resulted in a “no decision”. The judges said that on the basis of the size of the book it was a miniature book, but on the basis of the size of the type it was *not* a miniature book!

How small must a book be to be considered a miniature book? There is disagreement in the book world and in the ranks of miniature book collectors alike on this point. Each miniature book collector must decide for himself — not the answer to the question — but the answer to the question “How small must a book be to be in *my* miniature book collection?” Some collectors when they start collecting miniature books, admit all books up to a certain size, and then later reduce this size. Some decisions as to the size of miniature books in their own collections have been made by some miniature book collectors, as follows:

Ruth E. Adomeit -----	3 inches, later reduced to 2½ inches.
Elizabeth Ball -----	2½ inches.
Bibliothèque National, Paris --	9½ cm. (3 ⅞ inches)
Walter Hart Blumenthal -----	3 inches.
James D. Henderson -----	3 inches, later reduced to 2½ inches.
H. T. Sheringham -----	4 inches.
Wilbur Macey Stone -----	4 inches.
Elsa S. Wolfe -----	75mm. (3 inches)

While there is no agreement among collectors of miniature books, you would think there would be agreement in the larger world of books as to when a book should be called miniature. But this is not so. The Library of Congress, which is considered by most bookish persons as the last word in the book field, says of miniature books:

10 The History of Miniature Books

*"Miniature books, those 10 centimeters or less in height, are described in mm. exact to the nearest mm. In describing bound volumes, the height of the binding is measured."*¹⁰

The *ABC for Book Collectors*, by John Carter also defines miniature books with the following definition:

*"the accepted term whose principal (usually only) interest lies in their very small size. Any volume below 2 x 1½ inches would probably qualify."*¹¹

Another definition of a miniature book, together with a little mis-information, is found in Bowker's *Bookman's glossary*:

*"Miniature books. Books in small format issued since the middle of the 18th century. The dimensions vary from less than an inch square to approximately 2 x 1¼ inches."*¹²

Again we find a different definition given by the American Library Association, upon whose rules for cataloging the Library of Congress bases its own rules. In the *Glossary of Library Terms*, published by the American Library Association, we find the following:

*"Miniature books or editions. A book of tiny size, generally two inches or less in height. Also called 'Lilliput edition' and 'microscopic edition'."*¹³

From these varying statements it is evident that little agreement has been reached even by those authorities to whom the book world looks for definitive information.

The best, shortest, and most inclusive definition of a miniature book would appear to be, that any book is a miniature book if it measures no more than four inches in any direction, measurement to be made on the binding. This definition is inclusive enough to include all books which have been called miniature. Then it would be up to each collector to make further decisions as to the size of the miniature books he wants in his own collection — such as: only books measuring 3 inches or less, or only books printed with the smallest type, or only illustrated books, or only books readable without magnifying glass, or only books printed by letter press, etc.

Confusion also arises about the size of any particular miniature book, because, after binding or rebinding, the size of the book is apt to change, and two copies of the same book, bound by different binders may not be the same identical size. Sometimes the measurements given for miniature books have been made on the binding, and sometimes on the page, and indication of which was used is not always given.

Also different measuring units may be used, which may also cause difficulty. In European countries the metric system is used, so that measurements are given in centimeters or millimeters, while inches are used in England and in this country — with the exception of libraries, which, in accordance with the cataloging rules first established by the American Library Association in 1875, still give the size of books on their catalog cards in centimeters or millimeters.

A rough conversion table converting inches to millimeters is as follows:

1/4 inch -----	6 mm.
1/2 inch -----	12 mm.
3/4 inch -----	18 mm.
1 inch -----	25 mm.
2 inches -----	50 mm.
3 inches -----	75 mm.
4 inches -----	100mm.

- ¹ Sturel, Rene. "Recherches sur une collection in-32 publie en Italy au debut du XVI^e siecle" in *Revue des livres anciens*, v.1 (1913) p. 56.
- ² Brunet, J. C. *Manuel du libraire et de l'amateur livres*. Paris, 1860-1865.
- ³ Panzer, G. W. F. *Annales Typographici*. Norimburgae, 1793-1797.
- ⁴ British Museum. Dept. Printed Books. *Catalogue*.
- ⁵ Spielmann, Percy E. *Catalogue of the library of miniature books*. London, [1961] p.vii.
- ⁶ Palau y Dulcet, Antonio. *Manual del librero hispano-americano*. Barcelona, 1923-1927. v.1, p.xiv.
- ⁷ Sheringham, H. T. "A Library in Miniature" in *Connoisseur*, v.4, (Nov. 1902) p.223.
- ⁸ Davenport, Cyril. *Byways among English Books*. New York, 1927. p.143-144.
- ⁹ Prager, R. L. "Kleine Bucher und mikroskopische Druck" in *Jahrbuch deutschen Bibliophilen*, v.5 (1917) p.93-100.
- ¹⁰ Library of Congress. *Rules for Descriptive Cataloging*. 1949. Rule 3: 14 D.
- ¹¹ Carter, John. *The ABC for Book Collectors*. 1961. p.132.
- ¹² Bowker. *Bookman's Glossary*. 1951. p.99.
- ¹³ A. L. A. *Glossary of Library Terms*. Chicago, 1943. p.88.

from one of the lost books of Europe that told of a queen's first written work on parchment that it should be placed in a rare shelf.

There are miniature manuscripts written in Europe during the Middle Ages, some of which have come down to our time. They were written with very small letters, sometimes on tightly illuminated in colors and gold. Some were books of hours, psalters, or other liturgical books, or the private or private.

Even the early invention of printing these little manuscripts. Some were popular among the rich and contained popular down to the 17th century. Some owners of these little books had them encased in gold, decorated with precious gems, and had rings set at the top, so they could be fastened to a chain.

Some of these hours or prayer books were bound so as to be attached to the girdle, and were called "girdle books". Some of these in their original bindings have survived until today. The main difference between these "girdle books" and other prayer books of the same size, was in their bindings. The leather used to bind these little books was extended on the bottom of the book, back from and back, to divide or more inches beyond the book, and the two ends were fastened together so that the whole thing could be hung from the belt. They were most popular in the Low Countries, France and Germany during the 14th and 15th centuries. The Germans

HISTORY

Manuscript Period

When considering the history of books, we generally think of the printed book. But there were books in existence long before the invention of printing, although they may not have been called "books". They were handwritten, or manuscript, books. In Egypt they were written on papyrus and were on a continuous roll (called volumen in Latin). About the 5th century B.C. parchment, or vellum, began to be used to replace papyrus. Sometimes these were in the form of rolls, made by sewing sheets of vellum or parchment together, and sometimes the pieces of vellum or parchment were cut to a uniform size and folded in the center to form two leaves (4 pages) and fastened together on the folded side to form a "codex". The sheets of vellum or parchment were then protected by heavy wooden boards, fastened with clasps on the fore-edge to hold the pages flat under pressure, because vellum and parchment tend to warp and wrinkle when too dry.

However many different substances have been used to record information. In ancient Babylon letters were impressed in wet clay, which was then hardened. The laws of Solon were carved on wooden boards. Roman laws were engraved on stone. The early peoples of the Philippines scratched words on palm fronds or bamboo stems. Other early peoples scratched their words on bark or leather. Indians of Mexico made their own "paper" from the maguey plant, and painted pictures on the surface to produce their books.

It has been said that miniature books originated at least 4,000 years ago, and this statement is based on the finding of very small clay tablets written in cuneiform by the Babylonians. These very small clay tablets are usually receipts or tallies of one kind or another, and may have been written that small, because the tablet was just large enough to hold the text, and the idea of a "miniature book" probably never entered the thoughts of the maker. However, since they are very small — usually 1 x 1 inch square — they can be considered as very early miniature books.¹

During classical times we come across the often-repeated story of Pliny, quoted from one of the lost books of Cicero, that told of a copy of Homer's *Iliad* written so small on parchment that it could be placed in a nut shell.

There were miniature manuscripts written in Europe during the Middle Ages, some of which have come down to our times. They were written with very small letters, sometimes beautifully illuminated in colors and gold. Most were Books of Hours, Psalters, and the like, made for devout ladies, or for priests or prelates.³

Even after the invention of printing these little manuscript *Horae* were popular among the laity and remained popular down to the 17th century. Some owners of these little books had them enshrined in gold, decorated with precious gems, and had rings set at the top, so they could be fastened to a chain.

Some of these *Horae* or prayer books were bound so as to be attached to the girdle, and were called "girdle books". Some of these in their original bindings have survived until today. The main difference between these "girdle books" and other prayer books of the same size, is in their bindings. The leather used to bind these little books was extended on the bottom of the book, both front and back, to twelve or more inches beyond the book, and the two ends were fastened together so that the whole thing could be hung from the belt. They were most popular in the Low Countries, France and Germany during the 14th and 15th centuries. The Germans

called them *Buch Beutel*, and the French named them *Relieure a queue*. Some paintings from the late middle ages picture Apostles, Saints and priests with girdle books.⁴

The supply of parchment was not abundant and since the demand for such small prayer books was so great, thieves found it profitable to cut margins and blank portions from larger vellum volumes to sell to the makers of these little Psalters.⁵

Joanna the II of Naples owned such a little devotional book, which later was in the collection of the Dutchess de Berry. Anne Boleyn's "gold book" is now to be seen in the British Museum. Queen Henrietta Marie also owned such a miniature Book of Hours. Diana of Poitiers owned an illuminated miniature Book of Hours, which was bound for her in 1565, and which, when opened, assumed the form of a lilly.

In the Bibliotheque National, in Paris, there is a prayer book from Ethiopia, whose wooden covers measure $1\frac{3}{4} \times 1$ inch.⁶ There are in existence today several fragments of Egyptian papyrus, which were originally in a small size.⁷ No miniature manuscripts from India or Japan are known to us, but some Buddhist prayers today are printed in small sizes to put on "prayer wheels". I expect miniature manuscripts did exist in these and other countries also.

While after the invention of printing the making of miniature manuscript books diminished there were always some made, and there are even some miniature manuscript books produced in the present century. Towards the end of the 16th century there was a London writing master, Peter Bales, who prided himself on being able to "write small"; and, to prove his skill, he wrote by hand each word of the Bible into a book so small that it could be placed in a walnut shell.⁸

In the 19th century there was a John Parker of Derbyshire, England, who could also "write small". He wrote in a space the size of an English penny, the "Lord's Prayer", "The Creed", and the "Ten Commandments", but no small books written by him have been found.

During the present century several miniature manuscripts were produced for the library in the Queen's Dolls' House Library. Over 170 authors contributed original material, or put one of their printed articles, in their own handwriting in tiny books $1\frac{1}{2} \times 1$ inch in size, and many more contemporary authors had their contributions written for them by staff-members of Sangorsky and Sutcliff, which firm did the binding for the Dolls' House Library. Among authors who provided manuscript books for Queen Mary's Library were Joseph Conrad, Sir Arthur Wing Pinero, Rudyard Kipling, Thomas Hardy, James M. Barrie, Robert Bridges, G.K. Chesterton, etc.⁹

Another 20th century producer of miniature manuscript books is Burt Randle, who has produced several miniature manuscript books, among them being a copy of Lincoln's *Gettysburg Address*, a tiny book measuring less than $\frac{1}{8}$ inch square. The book has a tiny clasp to hold it shut. He also wrote the *Poems* of Edgar Guest in 1942 in a book no larger.¹⁰

Since each manuscript book is unique, no attempt is made here to list or describe the many fine manuscript miniature books extant today in this country and abroad.

¹ Thompson, E. F. *A Thimbleful of Books*. Worcestor, Mass., 1933. p.11.

² Wolf, E. S. *Lilliputiana*. Kobenhaven, 1961. p.11.

³ Sherighnam, H. T. "A library in miniature" in *The Connoisseur*, v.3 (Aug. 1902) p.223.

HISTORY

15th Century — Incunabula

While much has been written on miniature books, the field of miniature incunabula, as such, includes only three printed articles:

1. McMurtrie, Douglas. *Miniature Incunabula*. Chicago, Privately printed, 1929.
(Lists 8 items)
2. Gartner, John. *Miniature Incunabulum* [!] [1938]
(Lists only 1 item — Notary's *Horae* of 1500.)
3. Goff, F.R. "Miniature Incunabula in the Library of Congress", in the *Gutenberg Jahrbuch* for 1958.
(Lists 16 titles, and mentions 14 others.)

Printed bibliographies of, and printed articles on, miniature books have included some miniature incunabula, but give very brief, if any, descriptions. The literature concerning the field of incunabula in general is very extensive, but any miniature incunabula included are listed under the printer, under the country, or under the author so that entire lists must be scanned to find them. Also the size may be given as f°, 4°, 8°, 32°, etc., without definite measurements.

However the *Catalogue of the XVth century books in the British Museum* and the *Catalogue* of the Morgan library give you the size of the page and the size of the printed area. The *Gesamtkatalog der Wiegendrucke* gives the number of printed lines per page and the measurement of 20 lines of type in millimetres, so that you can compute the size of the printed area. Dealers' catalogs not only give descriptions, but often give the size of the binding, of the page, and of the printed area, and sometimes include facsimilies.

McMurtrie in his article on *Miniature Incunabula* said that the measurement of the page rather than the binding of an incunabulum is a surer criterion, but since rebinding may have reduced the page size from its original state, the measurement of the printed area and its relationship to the size of the page would be an even better measurement. He suggested an incunabulum could be called miniature if the page was no larger than 120 x 85 mm. (about 4¾ by 3¾ inches) provided that the type area was not larger than 75 x 56 mm. (3 by 2¼ inches).

One reason for this comparative generous size is the fact that the first productions of printed books were large folios and it took many years before the craftmanship of the type cutters and the printers could handle the technical difficulties of smaller types. Mr. McMurtrie also felt that to make the requirements for miniature incunabula any smaller would preclude the inclusion of *any* incunabula in the miniature class. Even with his generous measurements, however, he could find only 8 miniature incunabula.

In compiling miniature incunabula for this bibliography, McMurtrie's definition of a printed area of no more than 75 by 56 mm. (3 x 2¼ inches) was used, but the size of the page was disregarded. Using this definition about 70 miniature incunabula have been listed; thirteen more titles were found, the size of whose printed area varied in size from the 75 x 56 mm. of the McMurtrie definition to 82 x 56 mm. (3¼ x 2¼ inches). In addition eighteen more titles were included, whose exact size was not determined, but which were listed in bibliographies of miniature books, or which were described as "tres petit", etc. Thus the total number of miniature incunabula in this list comes to more than 100.

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While most of the early types were large, 24 faces, according to Haebler, were used before 1501 which measure 50 mm. or less to 20 lines of type, as follows:

Size	Printer	Place	Haebler No.	Dates used
43/4....	George Wolf & Thielman Kerver...	Paris	21 ..	1498-1500.
44.....	Johan Froben.....	Basel	3 ..	1491-5,1498.
44.....	Pierre Hongrois.....	Lyon	4 ..	1496-1498.
44.....	Jacobus Wof von Pforzheim.....	Basel	11 ..	1492.
45.....	Johann Groninger.....	Strassburg...	27 ..	1483-1500.
45.....	Andreas Torresanus.....	Venice	24 ..	1488.
46.....	Johann Emericus.....	Venice	1 ..	1492-1494.
46/7....	Nicolaus Wolf.....	Lyon	11 ..	1497-1500.
48.....	Marcus Reinhard.....	Kirchheim...	2 ..	1491.
48.....	Johann Gruninger.....	Strassburg...	4 ..	1488-1500.
48.....	Johann Gruninger.....	Strassburg...	30 ..	1488-1500.
ca.48...	Johann Gruninger.....	Strassburg...	33 ..	1488-1500.
49.....	Bernardinus Staginus.....	Venice	18 ..	1483-1500.
49/50...	Jacobus de Paucis Drapis.....	Pavia	1 ..	1499.
49/50...	Johannes Tacuinus.....	Venice	1 ..	1500.
50.....	Erhardt Ratdolt.....	Venice	2 ..	1476-1486.
50.....	Guiglielmus de Cerete.....	Venice	9 ..	1486-1499.
50.....	Nicolaus Wolf.....	Lyon	10 ..	1500.
50.....	Ulrich Scinzenzelller.....	Milan.....	7 ..	1487-1500.
ca.50...	Jacques Maillet.....	Lyon	12 ..	1489-1500.
ca.50...	Nicolaus de Benedictus.....	Venice	3 ..	1481.
ca.50...	Nicola de Balaguer.....	Venice	3 ..	?

Some miniature incunabula are printed with these small types, but others have larger letters, out of proportion to the small size of the printed area. Some have two or three sizes of type — a small one for the text, and one or more larger sizes for the titles or headings. The smallest text type used in the incunabula listed in this bibliography is that in the fragment of the *Horae* supposedly printed in Paris about 1500. The type area measures 35 x 25 mm. ($1\frac{1}{2}$ x 1 inch) and contains 16 lines per page, which means that 20 lines of type would measure $\frac{1}{4}$ mm. The type in the miniature incunabula here recorded is all Gothic with the exception of the Greek in the *Horae* of Aldus Manutus. The lines per page in these miniature incunabula vary

from the 9 lines of the *Abecedarium* to the 24-25 of the *Diurnale Carthusiense* printed by Bonetus Locatellus in Venice circa 1495.

Since most of the first printed books of which we have record were large folios and quartos, it is not surprising to note that the smallest incunabulum was printed at the end of the 15th century. This honor, according to present known facts, goes to the *Officium Beatae mariae Virginis*, produced about 1500, printer and place of printing unknown. It is printed in red and black, with small wood-cuts, and has a printed area of 33 x 22 mm. (1 ¼ x ¾ inches). Luthi² in his article gives a facsimile of one page, which shows it is in Gothic type of 12 lines per page, so that 20 lines would measure 55 mm.

The ten smallest incunabula in this list are as follows:

1. *Officium Beatae mariae Virginis*. [n.p., ca.1500] 33 x 22 mm.
2. *Horae ad usum Sarum*. Paris, 1499. 35 x 20 mm.
3. *Horae*. Paris [ca.1500] 35 x 25 mm.
4. *Horae*. Westminster, Julian Notary, 1500. 35 x 27 mm.
5. *Gebethbuchlein*. [Lubeck?, ca.1497] 40 x 28 mm.
6. *Psalterium*. Nuremberg, C. Hochfeder, 1497. 46 x 31 mm.
7. *Abecedarium*. [Dutch proto-type, ca. 1470?] 46 x 42 mm.
8. *Officium Beatae Mariae Virginis*. Venice, A. de Psaltascichis, 1478. 49 x 34 mm.
9. *Officium Beatae Mariae Virginis*. Naples, M. Moravius, 1486. 50 x 32 mm.
10. *Officium Beatae Mariae Virginis*. Venice, N. Jenson, 1474. 50 x 34 mm.

Perhaps the earliest miniature incunabula in this list is the controversial *Abecedarium*, which was found by Johann Enschede in the binding of a 15th century manuscript *Brevarium*, in Haarlem, in 1751. It is called an *Horarium* by Meerman who hailed it as the original "few lines" printed by Coster for his grandchildren as related by Junius. It has been dated as early as 1423 by the adherents of the Coster theory, as 1428 by Scrivinius, and "about 1470" by Hessel.⁴ Chatto⁵ labeled it a fraud printed in the 18th century by Enschede, who was a fervent defender of the Coster claims. It is listed as printed at Utrecht by Campbell,⁶ and at Haarlem by Enschede,⁷ Hessel,⁸ and other. The consensus of authorities today seems to be that it belongs to the Dutch prototype school and was printed with movable type at or near Haarlem no later than 1470 by an unknown printer. It is a small 8-page, very crudely printed booklet, of which facsimiles have been printed by Meerman,⁹ Holtrop,¹⁰ Charles Enschede,¹¹ and Zedler.¹²

The earliest miniature incunabulum cited by McMurtrie is the *Diurnale Moguntinum*, supposedly printed at Mainz by Peter Schoeffer between 1462 and 1468. It is a 12mo in size, printed with a small rounded Gothic type, with a printed area of 94 x 65 mm. (3 ½ x 2 ½ inches). It is known only from two imperfect leaves on vellum in the Bibliothèque Nationale, in Paris. Although its printed area exceeds the measurements given in his definition by McMurtrie, he included it because of its early date.¹³

The earliest miniature incunabulum to contain a printed date is the *Officium Beatae Mariae Virginis*, printed at Venice by Nicolas Jenson in 1474 — tenth in the list of smallest incunabula given above.

Nine countries are represented in the incunabula included in this bibliography, and 48 printers. Johann Emericus de Spira is represented by ten titles printed in Venice,

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and Gerhard Leeu, printing at Gouda and Antwerp, has eight titles in this list. Twelve other titles listed have not been assigned to any printer, although all but one of them has been identified as to the country.

Country	City	Printer
Dutch Prototype.....	Haarlem? ...	?
Holland and Low Countries.....	Antwerp	Gerhard Leeu
	Deventer	Jacques de Breda Richard Pafraet
	Gouda	Collacie Broeder Gerhard Leeu
	Louvain.....	Jean de Westphalia
	Zwolle	Petrus de Os de Breda
Germany, Switzerland, & Austria	Augsburg ...	Erhard Ratdolt Anton Sorg
	Basel	Ludwig Hohenwant Michael Wennesler Jacobus Wolf de Pforzheim Johann Amerbach
	Cologne.....	Ulrich Zel Ludovic de Renschen unknown printer
	Kirchheim...	Markus Reinhard
	Lubeck	Steffen Arndes unknown printer
	Magdeburg ..	Simon (Koch) Mentzner Moritz Brandis
	Nurnberg....	Kaspar Hochfeder Georg Stuchs
	Strassburg...	Wilhelm Schaeffener Johann Gruninger
	Trent	Albrecht Kunne
	Ulm	Hans Schaeffler
	Ferrara	Laurentis de Rubeis de Valentin
	Milan.....	Leonard Pachel & Uldericus Schinzinzeler Jacobus de Sancto Nazaria
	Naples	Mathias Moravus
	Venice	Bernardus Benalius Johann Emericus de Spira Nikolas von Frankfort Nicolaus Girardengus de Novia Johann Hamman Hertzog Nicholas Jenson Bonetius Locatellus Aldus Manutius

		Reynaldus de Novinengis
		Andreas de Paltascicich
		Andreas Torresannes
		unknown printer
	Verona	Boninus de Boninis
France	Lyon	Nicolaus Wolff
	Paris	Jean du Pre
		Germain Hardouyn
		Jean Barbier
England	Westminster	Julian Notary
Spain	Seville	Pedro Brun and Juan Gentil

Many of the miniature incunabula were printed on vellum or parchment, but some were printed on the heavy paper currently available at the time. They were bound, as were other books at this time, in the same manner that manuscripts had been bound — that is, with wooden boards covered with leather, etc. Sometimes the leather was blind stamped, i.e., designs were pressed into the damp leather, and then allowed to dry, but no gold was used. Towards the end of the 15th century, gold tooling was introduced, but otherwise the books remained the same in appearance as the earlier manuscripts.

Most of the 100 or more miniature sized books printed in the 15th century were of a religious nature. Among them are found:

42 editions of *Horae*, or prayer books,

37 editions of *Brevaries*, *Diurnales*, etc.

12 editions of *Psalters*.

1 edition of St. Augustine's *Meditations*.

¹ McMurtrie, D. C. *Miniature Incunabula*. Chicago, Privately printed, 1929. p.6-7

² Luthi-Tschanz, K. J. *Bucher kleinsten Formaten*. Bern, 1924. Plate 4.

³ "Mr. Meerman's Account of the Invention of the Art at Harlem" in *The Origin of Printing, in two essays*. London, 1776. p.66.

⁴ Hessel, J.J. *Haarlem the birthplace of printing, not Maintz*. London, 1887. p.32.

⁵ Chatto, W. A. a treatise on wood engraving, historical and practical. London, C. Knight, 1839. p.198.

⁶ Campbell, M.F.A.G. *Annales de la Typographie Neerlandaise au XV^e Siecle*. La Haye, 1874. p.1.

⁷ Enschede, Charles. *Fonderies de caracteres et leur materiel dans la PaysBas du XV^e au XIX^e Siecle*. Haarlem, 1902. p.2.

⁸ Hessel. *op.cit.* p.32.

⁹ Meerman, Gerard. *Origines typographicae*. Hagae Comitum, 1765. Plate 1.

¹⁰ Holtrop, J.W. *Monuments typographiques des Pays-Bas au quinzieme siecle*. La Haye, 1868. 12(115)

¹¹ Enschede, Charles. *op.cit.* p.2.

¹² Zedler, Gottfried. *Von Coster zu Gutenberg*. Leipzig, 1921. p.121.

¹³ McMurtrie. *op.cit.* p.7.

KL December habet dies xxxj. - -
Luna .xxv. Dies habz horas .viij.

f g brianne xginis.	b gratiani episcopi
A Arbale xginis.	c V igilia.
b Barbare x. t. m.	e Thome apli.
c Nicolai episcopi	f V igilia.
f Coceptio marie.	b Matutias xpi.
g iochum ofello.	c Stephani ptho.
A Delchiadis x.	e Iohannis apli.
b damasi pape.	c Innocentum.
c lucie odilie iodoci	f thome epi. et. m.
e valeriani epi.	g A biluestri pape
g Adalpeidis impa. f	

Calendarium fur 1475. [Trent, Albrecht Kunne? 1474]

6 leaves. 75 x 51 mm. (Printed area)

Alphabetum divini amoris.

[Oberdeutschland? after 1491?]

80 leaves. 58 x 41 mm. (Printed area)

Mirare

Quiere quā oīa appetūt quō oīa
ad locū suū tendūt. leue fursūm;
grauē deorsūm. Aues turbate fu-
gunt fursūm. pisces fugiūt in p-
fundū aquarū. bestie ad siluas
repalia serpētes ac mures ad ca-
uernas terre. **M**irares est: quō
diuersa loca. p sui p̄uarōe ex na-
turali instinctu petūt. **E**t quō ā
libet spēs sibi adheret. Gruēs sil-
volant. Lupi simul currunt. **E**t
etiam sciunt tempora sua parien-
di et quiescendi. **E**t loca caloris
et frigoris. **S**icut hyrundines:
que preueniunt tempus frigoris
petendo regiones calidas. **M**i-
rabilis deus in creaturis suis



Incipit scđs liber dialogorū bñ
gregorij pape de vita ⁊ miraculis
bñ pñs nñi bñdicti. Incipit vita.

¶ **V**it vir vite venerabi
lis grā bñdict⁹ ⁊ no
mie ab ipō puericie sue tpe
cor gerēs senile etatē qppe morib⁹
trāsienſ nulli aiuz voluptati dedit
Sed dū in hac fra adhuc eſſz quo
tpaliter libere vti potuiſſet. despe
rit iā qñ aridū mūdū cū flore. Quñ
libiori genere ex puincia nurſie ex
ortus rome liberalib⁹ litteraz ſtu
dijs tradit⁹ a pētib⁹ fuerat. Sz cū i
eis multoſ ire p abuta vicioz cer
neret. cū qñ i ingreſſu mūdī po
ſuerat retraxit pedē. ne ſiqd d ſciē
tia ei⁹ attigeret. ipē quoqz poſtmo
dū imane pñcipiū tot⁹ iret: De
ſpectis itaqz litteraz ſtudijs ſicta
domy rebusqz pñs: ſoli dō placere

Gregorius I, the great, Pope. *Dialogorum liber secundus de vita et miraculis*
S. Benedicti. [Venice, Bernardinus Benalius, 17 Feb. 1490/1]
56 leaves. 50 x 46 mm. (Printed area)



Diurnale Benedictinum congregationis S.

Mariae Monis Oliveti. [Venice, Andreas
Torresanus, 15 Nov. 1491.]

448 leaves. 62 x 40 mm.

(Printed area)

HISTORY

16th Century

During the 16th century more than twice as many printed miniature books were produced as had been produced in the previous century, but they are, at present, equally difficult to find, and are apt to be quite costly.

The prayer books, *Horae*, *Psalters*, etc., that were found in miniature form in the 15th century continued to be produced in miniature form in the 16th century, but in addition to these, miniature editions of the classics began to appear. Also miniature editions of the Bible and parts of the Bible were printed, not only in Latin and Greek, but also in English, French and German.

One reason for the increase in the number of miniature books being published during this century was that in the first part of the 16th century thinner paper was made, and the old wooden board covers were replaced by the lighter pasteboard covers.

Aldus Manutius, a printer in Venice from about 1490 till his death in 1514-15, introduced about 1500 his handy octavo editions of the classics as books easier to handle than the large folios and quartos that had been so prevalent in the last half of the preceding century. In these small octavos Aldus also introduced his new type style — the italic — said to have been modeled on the handwriting of the poet Petrarca. This Italic type (sometimes called Venetian, or Aldine) was more compact than the Roman and Gothic types used up to this time, so it could contain the same amount of text in a smaller volume. However the octavos of Aldus, small as they must have seemed to early 16th century eyes, usually were too large to be classed as miniature books.

Miniature books from the Aldine press are limited to three editions of the *Horae* — one printed in 1497, with a printed area of 74 x 50 mm., printed in Roman and Greek types in red and black; one in 1505 (2 $\frac{3}{4}$ x 1 $\frac{3}{4}$ inches) also printed in red and black Roman and Greek types; and a reprint of the latter produced in 1521.¹

These small octavos of Aldus were imitated and made even smaller by Paganino in Venice, Tusculamo and Brescia, and some of Paganino's smaller editions of the classics were miniature in size. The printing house of Paganino was started in Venice by Paganino Paganini in 1484, and he worked there until 1517, when his son Alexandro moved the press to Tosculano, where he worked from 1518 to 1538, and then moved on to Brescia. Others of this family who were printers were Hieronimo (1490-1491) and Jacopo Paganini (1492-1493). The books from the Paganini press are sometimes listed as octavos and are apt to be just about 4 inches, more or less, in height depending on how much trimming has been done in their binding. Some of the editions printed by Paganini are:

Terrance of 1506

Petrarca of 1515, reprinted in 1516 (3 $\frac{3}{4}$ x 1 $\frac{1}{2}$ inches)

Cicero of 1515, reprinted in 1521.

Dante of about 1516.

Catullus of 1516 (3 $\frac{3}{4}$ x 1 $\frac{1}{2}$ inches)

Martial of 1516 (4 x 2 $\frac{1}{4}$ inches)

Horace of 1521 (4 x 2 $\frac{1}{4}$ inches)

Pomponia Mela of 1521 (4 x 2 $\frac{1}{4}$ inches)

Ovid of 1521 (4 x 2 $\frac{1}{4}$ inches)

The Giuntas of Florence, Italy, who worked in the first years of the 16th century, were responsible for religious service books of miniature size. Among them we find:

Rule of St. Benedict, printed in 1505.

Dialogues of Pope Gregory, printed in 1505.

Diurnum S. Laurentii secundus ordinem S. Benedict. 1510.

(83 x 53 mm. printed area)

Breviarium Romanum of 1511. (81 x 53 mm. printed area)

In France the idea of the small Aldine octavos was received with acclaim, but the printers of Paris and Lyons went further and cut the size of the Aldine small books in half, producing small 16mo editions, which were immediately, if briefly, popular. Most of the early miniature French books were *Horae*, *Breviariae*, *Diurne*, etc. Among the French printers of this century who printed miniature books was a Jean Barbier, who was associated with Julian Notary in Westminster in 1498, and it is thought that he supplied Notary with the small type used by Notary in his *Horae* of 1500. Barbier started printing in Paris in 1502 and continued there till his death in 1516. He published an *Horae* about 1516, which he printed for Germain Hardouyn, and which had a printed area of only 30 x 20 mm. This little book, is, as far as known, the smallest book printed in the 16th century.

Germain Hardouyn mentioned above, printed, or had printed for him, many editions of *Horae*. After his death about 1540 his press was continued by his widow, Katherine of Paris, and by Thomas Hardouyn. Among the miniature books from the Hardouyn press are:

Heures a l'usage de Rome. 1510. (81 x 74 mm. printed area)

Horae. ca. 1514. With almanack for 1515-1526. (3 x 2 inch page)

Horae. ca. 1531. With almanack for 1532-1544. (3½ x 2¼ inch binding)

Horae. 1543. (57 x 42 mm. page)

Another French printer in Paris at this time was Thielman Kerver, a printer from Coblenz, who started printing in Paris about 1497. He also specialized in *Horae*. He died between 1522 and 1525 and his press was continued by his widow Yolande Bonhomme, who continued printing until her death in 1551, but who used the masculine form of name in her imprint. Their son Thielman also printed until his death in 1573, and another son, Jacques, was printing about 1535. Jacques died in 1583, but is thought to have stopped printing about 1568. Some of the miniature books from the Kerver Press are:

Horae. 1511. (75 mm. tall)

Diurnali Carthusen. 1520. (80 x 56 mm. printed area)

Breviarium Carthusian. 1520. (80 x 56 mm. printed area)

Enchiridion. 1528. (87 x 47 mm. printed area)

It contains illustrations only 49 x 34 mm. in size.

Breviarium Parisian. 1544. (89 x 59 mm. in printed area)

It contains illustrations only 31 x 25 mm. in size)

Breviarium Parisian. 1551. (79 x 62 mm. printed area)

Jean Petit Parvus, who printed in Paris from 1492 until about 1530 was the first of that family engaged in printing, which interest the family retained for the next 100 years. His son Jean succeeded him and was engaged in the printing business from 1525 till at least 1543/44. From the press of the first Jean Petit we have:

Singulares constitution of Pope Clemenx V. 1523. 180 leaves.

93 x 46 mm. page, and 78 x 35 mm. printed area.

Another Parisian family famous in printing annals was the Estienne family. The first was Henri, one of the scholar printers famous for the accuracy of his texts. His son Robert printed from 1520-1559, and Robert's son Henri took over in that year. Miniature books from the Estienne press include:

Bible vatable. 1545. An octavo, called by Nauroy the "most ancient microscopic edition known".³

Hymns of Synesius Cyrenaesus. 1568. ($3\frac{3}{8}$ x $1\frac{1}{16}$)

The smallest from the Estienne press.

Horae. In Greek, without name of printer or date. 66 x 39 mm. printed area. A study of the Greek type indicates that it is similar, if not identical, to the Greek type used by Robert Estienne, who is known to have printed *Horae* in Greek for the eastern trade. The copy at hand has a beautiful Byzantine metal cover over a cloth binding.

While printing in England was a little later in developing than it was on the continent, by the 16th century, it was in full flower, and English printers also tried their hands at printing miniature books.

Wynkyn de Worde succeeded to the Caxton press in 1491, and decided to print small popular books for the general public, such as his *Almanach for XII yere*, of 1508 (55 x 35 mm. printed area.)⁴ A facsimile was made of this little Almanach in 1934 by Edward Brothers in Ann Arbor, Mich., who encased it in a binding measuring 83 by 54 mm.

Richard Pynson was another London printer who produced many editions of *Horae*. He started his printing between 1490 and 1493 and continued in the early years of the 16th century. Some of his *Horae* are known today from only single examples or fragments. His *Horae* of 1510? has a printed area of only 45 x 30 mm.

A famous 16th century English publisher and printer was Christopher Barker, who began publishing in London in 1569, having his books printed for him by H. Middleton. Barker began to print for himself in 1576, but the famous *Morning and Evening Prayers*, by Lady Elizabeth Tirwitt (one-time governess of Queen Elizabeth I) was printed for him in 1574 by H. Middleton. Queen Elizabeth's own copy of this miniature book is to be seen today in the British Museum, bound in gold covers, and known as "Queen Elizabeth's gold book". It measures $2\frac{1}{4}$ by $1\frac{3}{4}$ inches on the binding. Barker himself printed a *New Testament* in 1578, which has a page size of 101 x 66 mm.

Another London printer, William Seres, started printing before 1548 and continued till his death about 1579, but his son William Junior continued to print until 1603. Among the miniature books from the Seres press are:

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Primmer. ca.1553. 78 x 50 mm. page.

Preces private. 1564. 87 x 51 mm. page?

Book of private prayers. 1566? 75 x 50 mm. page?

Tables for gentlewomen. 1574. 2 x 1½ inch binding?

This is often called the earliest English miniature book.

The desire for small books started by Aldus Manutius with his octavos, and continued by the sixteenmos of the Paris and Lyon printers, was carried further by even smaller editions in small 12mo or 24mo editions by the printers in Antwerp and Leyden. Perhaps the most famous 16th century printer of miniature books was the Antwerp printer, Christopher Plantin. He printed liturgical books, such as Missels, Breviaries, Horae, etc., as well as almanacs, editions of the classics, etc. Some of his types and other printing equipment may still be seen today, preserved in the Plantin-Moretus Museum in Antwerp. Miniature books from the Plantin press, printed in the 16th century, include.

Horae. 1565. 96 x 56 mm. printed area.

Cicero, 1567.

Calendarium Gregorinum. 1580. 1¼ inches tall.

Calendarium Gregorinum. 1585. 2½ inches tall.

With thinner paper becoming available and paper boards being substituted for the heavy wooden boards used in the 15th century, much smaller books could be made, and this encouraged the development of new ways to embellish their bindings. Jean Grolier made his bindings beautiful with geometrical gold tooling, sometimes adding inlays of contrasting bits of leather, colored enamels or painted surfaces. An *Officium Beatae Mariae Virginis* printed in Venice in 1475 by Nicolas Jenson measuring only 3½ by 2¼ inches is in existence today resplendent in a "Grolier binding" with its sides richly tooled and painted in different colors.⁵

Nicolas and Clovis Eve developed their "fanfare" bindings, which consisted of delicate tracery filled out with spirals of leafy stems. There is a 15th century manuscript *Horae* written on vellum which boasts of a binding of brown morocco elaborately tooled by Clovis Eve.⁶

Caspar Meuser, court binder for Kurfurst August of Saxony, was very fond of binding little books in odd shapes. It was he who bound the little book for Diana de Poitiers in 1555, which opened into the shape of a lily, mentioned earlier. Meuser also made a heart shaped binding to cover a "Bettbuchlein" for Kurfurstin Anna von Sachsen. Another of his creations was a circular book. It is said that the fancy for such odd shaped bindings arose during the French renaissance, and that they became very popular in 16th century Germany.⁷

Some little books were given gold covers — such as Queen Elizabeth's gold book. Davenport⁸ describes its binding as follows:

"It measures 2¼ inches by 1¼ inches. On each side is a sunken panel, round which is a flat border containing texts from Scripture, engraved and run in with black enamel. The upper cover of the book has the serpent on the tree and others on the ground, and the figures of the people, are all carved in high relief, and enamelled in colours; the flesh

being represented by white. The serpents are in blue. Round this design are the words 'Make-the-afyrye-serpent-an-setit-vp-fora-sygne-thatas-many-asare-bytte-mayeloke-vponit-an-lyve'. On the lower cover a similar panel contains a representation of the judgment of Solomon, worked in a similar way. Round this runs the legend 'Then-the-kyng-answered-an-sayd-gyve-her-the-lyvyng-child-an-slayethnot-for-sheis-themother-thereof-I.K. 3C.' The back is divided into four panels, each of which has a delicate and graceful arabesque engraved and run in with black enamel, as also have the two clasps. There are two rings at the top, in order that the book might be worn at the girdle."

The smallest book from the 16th century that I have found seems to be an Horae printed by Germain Hardouyn about 1516, with a printed area of 30 x 20 mm.

There were approximately 200 miniature books printed during the 16th century, among which are found:

- 46 editions of the Bible.
- 59 editions of Horae.
- 10 editions of Petrarca.
- 5 editions of Cicero.
- 4 editions of St. Augustine.
- 4 editions of Dante.
- 2 editions of Ovid.
- etc.

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- ² Sturel, Rene. "Recherches sur une collection in-32 publiee en Italie au debut du XVI^e siecle", in *Revue des livres*, v.1 (1913) p.50-73.
- ³ Nauroy, Charles. *Bibliographie des impressions microscopique*. Paris, 1881. p.17.
- ⁴ Axon, W. E. A. "Notice of the 'Almanacke for XII yere'." in the *Manchester Literary Club Proceedings*, v.16 (1876) p.69-70.
- ⁵ Andrews, A. L. *Sextodecimos et infra*. New York, 1899. p.11-12.
- ⁶ Stone, W. M. "Books that never grew up" in *The Dolphin*, no.4, pt. 2 (Winter, 1941) p.156.
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HISTORY

17th Century

During the 17th century the production of miniature books increased two-fold. It was the century of the Elzeviers, who had printing houses in Leyden, Amsterdam and Utrecht, and who printed many small volumes, but most of these little books, unless unmercifully trimmed by the binder, measure *over* 4 inches. Louis Elzevier emigrated to Leyden from Louvain in 1583, where his son Bonaventure and his nephew Abraham, succeeded him, and the younger Bonaventure and Abraham were active in printing in Leyden about 1616 to 1622, when they both died. Jean and Daniel, sons of Bonaventure and Abraham, succeeded to the printing firm. Daniel moved to Amsterdam in 1655 and worked there until his death in 1680. From the Elzevier press we have some miniature books, such as:

Lipsius. *De Constantia*. 1652. 100 x 50 mm.

Hippocrates. *Aphorismi*. 1628. 3¼ x 1½ inch binding.

Comenius. *Janus aures*. 1641. 84 mm. tall.

Other printers of this period printed books that were of a miniature size even before trimming by the binder. One such printer was Guillium Jansson, of Amsterdam, who printed the following:

Lipsius. *De Constantia*. 1631. 72 x 47 mm. binding.

Plautus. *Comdus*. 1619. 24mo.

Lucanus. *Pharsalis*. 1627. 4 x 2 inch binding.

Another Dutch printer, also from Amsterdam, was Guilelmus Blaeu, famous for many larger sized books as well as the following miniature sized ones:

Lipsius. *Monita...* 1630. 92 x 47 mm. binding.

Erasmus. *Moriae encomium*. 1629. 3½ x 1½ inch binding.

Virgil. 1637. a 32mo.

Also printed someplace in Holland, but place unknown, was the very small *Bloem Hoffje Dor*, printed by B. Schmidt in 1674, whose page measures only 10 x 6 mm.

In Antwerp during the 17th century, the Plantin press was continued by Christopher Plantin's son-in-law, Raphelengius, who was succeeded by his son, and the press continued to produce many miniature books which were copied by other Antwerp firms. Some of the books from the 17th century Plantin press are:²

Cicero. 1603. under 4 inches in height.

Lipsius. 1605. 2¾ x 1½ inch binding.

Hippocrates. 1607. 3/6 x 2/4 inch binding.

About 1615 Jean Jannon, who had worked in the Paris workshop of the third Robert Estienne, acquired possession of a type foundry in Sedan. In 1621 he issued a prospectus of his available types in which he showed 30 different typesets and added to these a small type which he called "le petite Sedanoise". This was a neat

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Roman type measuring about 17 lines to the inch and measures about $4\frac{1}{2}$ points. Jean Jannon made a speciality of small books, and used his tiny type to print several miniature books, including the following:

Virgil. 1625. 79 mm. tall.

Psalms. 1626. $2\frac{3}{4}$ x $1\frac{1}{2}$ inch binding.

Horace. 1627. 87 x 50 mm. binding.

Virgil. 1628. 82 x 52 mm. binding.

New Testament (in Greek) 1628. $3\frac{3}{6}$ x $1\frac{1}{4}$ inch binding.

In 1601 John Weever's *An Agnus Dei* was published in London, and about ten years later appeared the first edition of Taylor's *Verbum Sempiternum*. These were the first miniature children's books, and measured about $1\frac{1}{2}$ x $1\frac{1}{8}$ inches each. In 1698 Benjamin Harris published his rhymed version of the Bible with the title, *The Holy Bible in Verse*. This also was reprinted many times, vying in popularity with John Taylor's *Verbum Sempiternum*.

In London during this century, we find the Company of Stationers printing and publishing some very small books. In 1624 they published an edition of the *Psalms*, which measured only 78 x 48 mm. on the binding, and this also was reprinted many times. In the latter part of the century the Stationer's Company had published for them the first of their little almanacs, which they continued to publish annually for nearly 200 years.

There were three miniature editions of the *Eikon Basilikon* printed in London in 1649, all measuring about 4 x 2 inches — one for R. Royeston consisting of 220 pages, one for John William of 170, 42 pages, and the third also for John William, which had 175 pages.

Shorthand systems had been invented in England by Peter Bales and others before this, but in 1626 a Thomas Shelton (1601-1650?) issued a textbook of his second system for shorthand writing. It was Shelton's shorthand that Samuel Pepys used in his personal *Journal*. About 1659 Shelton's system of shorthand was used in the printing of a miniature edition of the *Psalms*. It was engraved by Thomas Cross, who also engraved a portrait of Shelton for a frontispice of the edition, which consisted of 206 pages, with its over-all measurements being $2\frac{3}{8}$ by $1\frac{1}{2}$ inches.

In 1642 another system of shorthand writing appeared in book form published by Jeremiah Rich (d.1660?) who based his scheme on a system devised by his uncle William Cartwright, but which system is generally called "Rich's Shorthand". This system also became very popular and about 1659 Rich published his edition of the *Psalms* in shorthand. This edition was also engraved by T. Cross, and measured $2\frac{1}{2}$ by $1\frac{1}{2}$ inches. There is some doubt as to which appeared first — Shelton's edition of the *Psalms*, or Rich's. Both were reprinted several times.

Miniature books continued to come from Germany during this century, and some of these are:

Catechismus. 1611. 42 x 25 mm.

Catechismus Handlung. 1666, Nurnberg. 31 x 31 mm.

St. Augustine's *Confessions*. Cologne, 1629. 95 mm. tall binding.

Imitatio Christi. Cologne, 1629. 60 x 33 mm. printed area.

The first miniature book to appear in America appeared during this century. It appeared in Boston in 1690 printed by Samuel Green for T. Harris and was a copy of William Secker's *A Wedding Ring Fit for the Finger*, and measures $2\frac{7}{8}$ by $1\frac{1}{4}$ inches. A second edition of this little book appeared in Boston in 1695, printed by Timothy Green for Nicholas Buttolph.

In 1684 there appeared in Tokyo a miniature book — the earliest so far found to be printed in Japan. It is entitled *A Short Account of Japanese Emperors*, and was written by Yahaku Unemura. It was, of course, in Japanese, and was a block-printed book. Its binding measures 87 x 64 mm.

Some miniature books had been produced in Spain before the 17th century, but there were several which were produced in Spain during the 17th century, such as:

Convento espiritual. Barcelona, 1641. About 86 x 62 mm. binding.

Bonaventura. Seville, 1690. $3\frac{1}{2}$ x $1\frac{1}{4}$ inch binding.

Rule of St. Benedict. Madrid, 1691. $2\frac{1}{2}$ x 2 inch binding.

Also from Spain we have the little *Preces Latinae*, undated, but since it was produced for King Philip III, it probably appeared during the early years of the century. Its binding measures $3\frac{3}{4}$ x $2\frac{3}{4}$ inches. What makes this little book so remarkable is, that it was not printed. Instead every letter of the text of this little prayer book was cut out of the paper with utmost care and delicacy. Since the letters were Gothic in character, the care and skill used was remarkable. These letters are then shown in colors, by the insertion of red, green, yellow, blue, black, or orange silks between every two leaves. The first page has on it the royal arms of Spain, shown up with red silk.⁴

Changes and innovations in the bindings of miniature books were continued during this century and paralleled the developments made for larger books. In the second quarter of the century the anonymous French binder, called "Le Gascon", practised his art. Le Gascon had his small gilding tools scored across, so that he got a dotted line instead of a single line. An example of his binding is seen on a *Psalmorum liber* printed by Christopher Plantin in Antwerp in 1584 — a little book whose binding measures about 82 x 53 mm. It is bound in crimson morocco, covered with minute gold tooling, and has silver clasps delicately shaped as mussel shells.⁵

Samuel Mearnes, who was the binder for Henry VIII, later in the century developed a "cottage" style of binding, named thus from the roof-like pattern used. Mearnes also used to paint fore-edge paintings on his books.

Toward the end of the century Nicholas Ferrar and his "Little Gidding" group were responsible for many embroidered bindings, which became very popular both in England and on the continent. Silk, satin, velvet and linen were used as a basis for the embroidery which was laid on in all kinds of designs — portraits, flowers, coats-of-arms, etc. The embroidery was done with silken thread, gold and silver threads, and ornamented with colored sequins, seed pearls and other gems. The use of sequins or spangles came from the orient during the 15th and 16th centuries. They were adopted by the binders as being just as ornamental and lighter in weight than the jewels which they had used heretofore to decorate their bindings.⁶ Since these little covers were so gay and pretty, the practice soon arose of having canvas bags made to protect them. These bags were also embroidered and usually the designs on the bag were similar to those used on the book it was made to protect.⁷

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Descriptions of some of these miniature embroidered bindings, show how elaborate some of these designs could be, even if worked in a very small space.

A *Psalms*. London, 1635. 3½ x 3 inches.⁸

Embroidered on satin. Front cover has an oval worked in feather-stitch, edges and outlines marked with a very fine gold twist. In the center is an allegorical figure with a cornucopia (Plenty). Behind her is a landscape with a river depicted with small stitches of silver thread, and hills with trees, and a castle in the distance. The back cover is the same, except in the center of the oval is a seated figure holding a palm branch (Peace), with a similar landscape behind her, except in this picture the river has a bridge over it. Each of these ovals is marked by a solid framework with scrolls, strongly made with silver threads, and in high relief; in each corner is a very finely worked flower or fruit. The spine is divided into four panels, a very decorative conventual flower being worked in each. The edges of the boards are bound with a broad silver braid, and the edges of the leaves are gilded and gauffred, and there are remains of four silver ties.

A *Psalms*. London, 1639. 3 x 2 inches.⁹

Embroidered white satin. Front cover has a tall rose-tree, with gold stem, growing from a small chenille base, the rose petals beautifully worked in the finest of stitches, as well as the leaves, all of which are outlined with fine gold thread. From the lower branches hang on one side a violet, and on the other a pansy, worked in the same way. The back cover is similar, but worked slightly differently. The spine is divided into four panels, each containing a fruit or a flower. The edge is bound all round with a strong braid, and there is one tie of broad, cherry-silk ribbon. It is contained in a matching canvas bag.

A *Psalms*. London, 1643. 3¼ x 2¼ inches.¹⁰

Embroidered satin. On both front and back covers there is a circle containing a portrait of Charles I in feather-stitch. The King has long hair, moustache and small pointed beard, red cloak with miniver tippet, and under this appears the blue ribbon of the Garter with a small gold medallion, and the initials C. R. in gold guimp at each side. The circle is enclosed in a frame of silver cord and guimp in form of four pointed ovals arranged as a diamond and the small triangle spaces between are filled with small flowers, made of guimp and spangles. Each cover has a flower, and the remaining space is filled with green leaves, patches of purl and gold spangles, and it is edges with gold cord. The spine has three panels, each containing a flower. The edges of the pages are slightly gauffered and gilt.

Another innovation of the 17th century was the dos-a-dos, or Siamese twin binding. These little "double" books were favorite forms for *Common Prayer* and *Psalms* books especially. These curious bindings permit the books to be opened

opposite ways, the text of one being upside down to the text of the other. They have two front covers, which are decorated, and one back cover between them, which has no ornamentation on it. Of course, to be bound in this way, the two books have to be of the same size.¹¹

Tortoise shell binding, edged and clasped with silver became fashionable during this century, and probably originated in Holland. Sometimes the shell was used plain with an edging of silver with silver corners and clasps, and sometimes it was inlaid with silver, or with mother-of-pearl. Tortoise shell makes a neat, light and durable binding, pleasant to the touch, but it is brittle and must be handled carefully. Velvet, leather, or other pliable material must be used with the tortoise shell to cover the spine.¹²

Silver and silver filigree also were used in combination with the tortoise shell, or with enameled panels.¹³

Nieuw Groot-Hoorns Liedt-boeckje. Hoorn, 1690. Oblong, 47 x 75 mm. binding.

Tortoise-shell, with silver hinges and clasps.¹⁴

Officium Beatae Mariae Virginis. Paris, 1673. 84 x 49 mm. binding.¹⁵

A French 17th century binding of fine silver filigree, with surface-enamel center, and corner-pieces, and studded with a circle of amethysts; engraved clasps. The enamels are painted with scenes from the life of the Virgin, angels and saints.

Paradysz Gartlein. Luneburg, 1667. 109 x 57 mm. binding.¹⁶

A Flemish 17th century binding. Surface enamels in blue, black and gold, bordered with silver filigree. The front cover has a representation of the Annunciation, within a cartouch, surrounded by flowers, and the back cover has the Virgin and Child. The spine has two panels, each with a Biblical scene. Filigree clasps.

A last example from the 17th century is a miniature book whose extravagant binding comes from France and covers a little *Pseaumes de David*, printed at Geneva in 1671 and measures about 4 inches tall. Its binding consists of colored beads strung on wire and woven into a basket pattern.¹⁷

The smallest book printed in the 17th century, so far found, is the 1674 edition of *Bloem Hofje Dor*, printed by B. Schmidt in Holland, and whose page is a mere 10 x 6 mm., or $\frac{3}{8}$ x $\frac{1}{4}$ inches.

The total number of known editions of miniature books printed in the 17th century amounts to over 400 titles, among them being:

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98 editions of the *Bible* or parts thereof.

28 editions of *Horae*.

31 editions of *Imitatio Christi*.

3 editions of St. Augustine.

5 editions of Cicero.

11 editions of Boethius.

2 editions of Petrarca.

2 editions of Dante.

etc.

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² Freyer, Kurt. "Über das Sammeln kleinen Bucher" in *Mikrobiblien*. p.14-15.

³ *idem* p.13-14.

⁴ Tregaski and Sons. *Some tiny books. Cat. 960* (1928) item no. 53.

⁵ Andrews, W. L. *Sextodecimos et infra*. New York, 1899. p.16.

⁶ *idem* p.90-94.

⁷ Davenport, C. J. H. *English embroidered bookbindings*. London, 1899. p.16.

⁸ *idem* p.92-93.

⁹ *idem* p.98.

¹⁰ *idem* p.106-107.

¹¹ *idem* p.38.

¹² Andrews, W. L. *op. cit.*, p.84.

¹³ Grolier club, New York. *Exhibition of silver, embroidered and curious bookbindings*. New York, 1903.

¹⁴ Andrews, W. L. *op. cit.*, p.89.

¹⁵ Grolier Club, New York. *op. cit.*, no.60.

¹⁶ *idem* no.112.

¹⁷ *idem* no.173.

HISTORY

18th Century

Although Sheringham states that the 18th century did not have "any marked increase in the number of these little volumes",¹ almost as many miniature books were printed in the 18th century alone, as had been printed in the three previous centuries.

This was the century that saw the growing popularity of miniature almanacs, and of miniature books especially produced for children, and a continuation in the production of miniature religious books and in miniature edition of the classics.

The little *London Almanacks* published by and for the company of Stationers in London, which were published annually during the entire 18th century, not only continued to be popular in England, but also spread their appeal to other countries as well.

Books especially written for children began to play a more important part in the production of miniature books with the printing of little books by Thomas Boreman and the more famous John Newbery and his successors. Miniature editions of both Taylor's *Verbum* and B. Harris' *Holy Bible in Verse* continued to be printed in England and were widely copied in America, France, Holland, Germany, etc. A new abridged edition of the *Bible* in prose was printed in miniature form in London in 1727 by R. Wilkins with the title *Biblia, or Practical Summary of Ye Old and New Testament* (1½ x 1 inch) which also was reprinted again and again.

Miniature editions of the classics continued to be popular in the 18th century. In London between 1744 and 1760 John Brindley printed 24 miniature volumes,² including editions of Caesar, Catallus, Horace, Juvenal, Lucanus, Ovid, Sallust, Tacitus, Terence, Virgil, etc. In Glasgow, the brothers Robert and Andrew Foulis (called by Boswell the "Elzeviers of Glasgow") cut some very beautiful small Greek type, with which they published an *Anacreon* in 1761 (2½ x 1¾ inches), a *Pinder* in four volumes in 1754-48 (3 x 1½), and an *Epictatus* in 1765 (2½ x 1¾ inches). They also printed some small Latin classics.

In France, the printer of the *Typographia Regia*, Louis Rene Luce by name, published in 1729 an edition of the *Fables of Phaedrum* (3½ x 2⅞ inches) and in the introduction, he says "there will be no cause for the Royal Press to be envious of the smaller type used by the Sedan Press, which has made such a name for itself... However, that we might give a specimen of miniature characters of this sort, we have published the *Fables of Phaedrum* with other little works of ancient writers in this form".³ However this small type did not satisfy him and by 1740 he had cut a smaller type which he called "Perle" (modern 3½ point) and printed an *Epreuve du Premier Alphabets*, consisting of eight leaves printed with the new types — both Roman and Italic (about 4 inches tall).

Also from France comes Barbou's *Cicero* of 1771, which had each page enclosed in a woodcut border and which measured 88 x 59 mm. In 1792 the *Societe litteraire typographique de l'Estrapade* published a little *Constitution Francaise* of 154 pages, which had a 2½ x 2 inch page. There were two other miniature editions of the French *Constitution* published in Paris in 1791, but they were larger, having about a 3½ x 2½ inch page.

Book piracy — the unauthorized publication of books by printers either in the same country, or in foreign lands — became more flagrant during this period. About the middle of the century English chapbooks and other small books began to be exported

in great numbers to the growing colonies in America. American printers copied them and printed many of these unauthorized editions, often times with no acknowledgment of the credit due to the original author. Even the pictures were copied, but because there were not many skilled engravers or woodcutters in the colonies at this time, these illustrations were often very crudely executed and many were reversed. Many of the pictures were made to do double duty, and so were often used to illustrate two very different individuals or localities, even in the same book — oftentimes with grotesque results.

As early as 1662 a "Licensing Act" had been passed in England, which demanded the author's consent before any edition of his work could be published; but this law had expired in 1679, and had not been renewed. The first copyright law that protected English authors from the illegal publication of their works, at least in their own country, was passed in 1709, and remained in effect until 1842. Protection was granted by this law only if the author registered his work at the Stationer's Hall in London. Isaiah Thomas, of Worcester, Mass., the famous printer of books for children, made a regular practice of duplicating the miniature books published by John Newbery in London.⁴ He was, moreover, not the only printer to do so, for Benjamin Harris, Jr., in his 1717 edition of *The Holy Bible in Verse* warned the public against a spurious book "printed with the same title as this... by one Bradford which book is partly stole from the Original first printed by B. Harris, Senior...". Here he is referring to an edition printed in London by John Bradford in 1711.⁵

Developments of new and different kinds of bindings continued to flourish in the 18th century. Some of the famous binders to work during this time were Padeloupe le Jeune (binder to Charles Henry Comte de Hoym), Derome le Jeune, Roger Payne and John Edward of Halifax. Padeloupe le Jeune used a lacelike tooling, known as dentelle. There is an example of his binding on a miniature edition of *Ciceronis Epistolae*, printed by Plantin in Antwerp in 1567. It is bound in crimson morocco, the front and back covers have a simple gold line rosetted at the corners, and the arms of the Comte de Hoym in the center, and the spine is covered with beautiful lace-like tooling.⁶

An example of binding from the hand of Derome le Jeune is found on a *Diurnale Romanum*, printed in Paris in 1746, which shows a "vandyke" border.⁷

Roger Payne used richly gold-tooled corner-pieces and ornamented doublures (inside linings). A little *Novum Testament*... interpreter Theodore Beze, printed in Amsterdam in 1628 and measuring 3½ x 2½ inches, is bound in red morocco by Payne, and each of the 607 pages is ruled with 5 red lines (some pages having more than five) ruled by hand. This ruling in red on favorite books became very fashionable during the 17th century.⁸

John Edward of Halifax is remembered for having perfected a method of making vellum transparent and using it as a covering over delicate paintings. He also revived the art of fore-edge painting which Samuel Mearne had used earlier.

The use of tortoise shell was continued during the 18th century as seen by the little Dutch *Nieuw Groot Hoorns Liedt-boeckje* printed at Hoorn in 1690 (oblong; 47 x 74 mm.) which has its tortoise shell covers reinforced with silver hinges and clasps.⁹ Again from Holland we see a similar example, except that mother-of-pearl is used instead of the tortoise shell.¹⁰

The use of embroidered bindings spread to the continent during this century. From France we have the following examples:

Les dons de l'amour. Paris [1799] 98 x 57 mm.¹¹

White silk, embroidered with colored silk thread, gold thread and spangles, a mirror and card-case in the doublure.

Le Triumph de la Vertue. Paris [n.d.] 97 x 58 mm.¹²

White silk, embroidered with colored silks, silver and gold threads, purl, and spangles; a miniature, framed in brass and covered with glass, is set in the middle of each cover; a mirror and a card-case in the doublure. The miniature on the front cover represents the head of a woman, and is painted on ivory with the jewels of tinsel pasted on; that on the back cover represents an altar with two hearts on it, and is made of gold wire and tinsel.

Heures. Paris, 1752. 86 x 53 mm.¹³

Pink silk, embroidered with silver braid, guimp and spangles; the needlework surrounds and frames emblems painted on vellum, and covered with isinglass.

Germany also furnished an example of such an embroidered binding:

Sack-Kalendar. Wien [1800] 86 x 54 mm.¹⁴

Green silk, embroidered with gold thread and cord, spangles and pieces of metal; a mirror in the front doublure.

The use of metal (silver-gilt, steel, etc.) over mother-of-pearl, silver, velvet, etc., also was popular in Germany during this century.

Wunsche zum Beylager. Berlin, 1767. 24 x 17 mm.¹⁵

Front and back covers ornamented with a delicate engraved surface; in a silver-gilt box shaped like a book, with a clasp, and a ring for a chain.

Geistliche Sommer Rosen. Munich, 1650. 105 x 68 mm.¹⁶

Silver-gilt over silver. Flowers and leaves in a delicate arabesque pattern on the sides, back and clasps.

Das Neue Testament. Zurich, 1738. 92 x 60 mm.¹⁷

Velvet, with engraved and pierced steel borders and center-pieces, and thickly studded with steel nails; steel clasps.

The use of odd shapes for miniature books was used to some extent in England during this century, as seen by the book of Princess Sophia, a daughter of George III of England. The book was in the shape of a cross, bound in green morocco with

white silk end leaves. It contained miniature paintings of the Nativity, the Holy Eucharist, etc., painted by the Princess herself. The size is not given in the article describing it,¹⁸ but it is said to have 34 leaves held together by three silver clasps and enclosed in a crimson morocco case.

Another style in binding became popular in England at this time, also — the mosaic binding, sometimes called "Venetian". Several of the little *London Almanacks* were so bound. One described by William Loring Andrews¹⁹ as being bound in red morocco inlaid with blue and white leathers.

The smallest book printed during this century was the '*T Oranie Geslagt*', printed at Groningen in Germany by H. Spoomaker in 1749, which measures 17 x 11 mm. ($1\frac{1}{6}$ x $\frac{3}{8}$ inches). The text extends across two pages, and the type is quite large in comparison to the size of the page.

In all over 650 titles of miniature books were printed during the 18th century, among them being:

93 editions of the *Bible*.

22 editions of *Horae*.

5 editions of *Imitatio Christi*.

5 editions of *Cicero*.

etc.

¹ Sheringham, H. T. "A library in miniature. Part II" in *The Connoisseur*, v.4 (Nov. 1902) p.166.

² Kleemeier, F. "Kleine Bucher und mikroskopische Drucke", in *Borsenblatt fur den deutschen Buchhandel*, v.73 (1906) p.5731.

³ Sheringham, H. T. *op. cit.* p.166.

⁴ Stone, Wilbur M. *Four centuries of children's books*, Newark, N.J., 1928. p.27-28.

⁵ Nichols, Charles L. "The Holy Bible in Verse", in *American Antiquarian Society Proceedings*, v.36 (April 1926) p.76.

⁶ Andrews, William L. *Sextodecimos et infra*. New York, 1899. p.29-32.

⁷ *idem* p.28-29.

⁸ *idem* p.48-51.

⁹ Grolier Club, New York. *Exhibition of silver, embroidered, and curious book-bindings*. [New York, 1903] no.121.

¹⁰ *idem* no.136.

¹¹ *idem* no.233.

¹² *idem* no.238.

¹³ *idem* no.241.

¹⁴ *idem* no.251.

¹⁵ *idem* no.24.

¹⁶ *idem* no.54.

¹⁷ *idem* no.106.

¹⁸ *The Newsletter of the LXIVMOS*, no.5 (March 15, 1928) p.[3].

¹⁹ Andrews, W. L. *op. cit.* p.101-102.

HISTORY

19th Century

During the last years of the 18th and the first years of the 19th centuries numerous small-sized books were produced in great numbers by printers on both sides of the Atlantic. A list of these printers and publishers would include Mein & Fleming in Boston, Isaiah Thomas in Worcester, Mass., Mahlon Day and Samuel Wood in New York; and in London Elizabeth Newbery and her successors and imitators — John Marshall, John Harris, Darton and Harvery, etc.; and in Paris J. B. Fournier, the Didots, etc.

With this prolific beginning the 19th century became indeed a "Golden Age" of miniature books.¹ The total number of titles of miniature books produced in this century rises to the amazing figure of over 3,000. Miniature books were not only popular during this century, but they also became fashionable; and with the advances in the techniques of cutting type and in producing plates for printing, these skills were demonstrated throughout the century in the production of smaller and smaller books and types.

In the 1820's William Pickering of London published his "Diamond Classics" — editions of Horace, Homer, Dante, Milton, etc. The first were printed in a diamond type by the printer Corall.² Other titles in the series were printed by other printers for Pickering but not all were printed with diamond type. These editions vary in size from 3¾ inches to over 4 inches (large paper copies), and were hailed with delight by the public.

Pickering's Diamond Classics had a rival publisher in London — the firm of Jones & Co., who brought out some 50 or 60 titles, which were a little smaller than the Pickering volumes (about 3½ x 2¼ inches) but which were not quite so elegant. These Jones editions were variously called the "University editions", "Diamond editions", "Diamond poets", or "Diamond classics". They included poetry by Byron, Cowper, Gray, Milton, Pope, etc., and prose by such writers as Goethe, Demosthenes, Oliver Goldsmith, Samuel Johnson, Jonathan Swift, etc. They were primarily a bid for the popular trade, but they were nicely printed with a clear and a very readable type.

The Religious Tract Society of London, and the American Tract Society of New York, brought out many small religious books from about 1830 until 1870. These averaged about 3 inches tall and many consisted of daily readings from the Bible, with such disguising titles as *Small rain upon the tender herb*, *Dew drops*, etc.

In France, about 1802, J. B. Fournier brought out a series of miniature books, which he called "Bibliothèque portative du voyageur". This series was continued by Desoer, who enlarged the format to about 2¾ x 2 inches. Included in this series were works from such authors as La Fontaine, Piron, Racine, Voltaire, Moliere, Montaigne, etc.

Henri Didot of Paris, at the age of 66, cut in 1827 a "microscopic type" (about a 2½ point). He had to overcome the difficulties involved in cutting such a small type by inventing a special machine, which could cast many types at one operation, and which he called the "polyamatype". With this small type — which was very delicate and beautiful, but which was very legible — Didot printed in 1827 an edition of the *Maximes* of La Rochefoucauld (2½ by 1½ inches). This same type was also used in his 1828 edition of *Horace* (2¼ x 1¼ inches). In this *Horace*, at the bottom

of some pages, there is an ornamental line, in the center of which appears the name "Henri Didot" in letters measuring only about 1 point.

During the 19th century other small types were cast in addition to the "microscopic" type of Didot. A 2-point type was successfully cut and cast and used by the Salmin brothers in Padua, Italy. Antonio Farino had cut the punches for this type in 1834. However he did not cast any type from his punches, and later sold the punches to the Corbetta Foundry in Milan. In 1850 a Milan publisher, Giacomo Gnocchi, had some types cast from Farino's punches, and attempted the publication of an edition of Dante's *Divine Comedy*. After three compositors quit, one after the other, and with no more than five or six sheets printed, Giacomo had to give up his proposed project. For the next twenty years the type wandered from printer to printer, but the problems involved in the use of this tiny type proved to be too difficult. After the death of Giacomo Gnocchi, his son, Giovanni, took up the challenge. Giovanni made a contract with the Salmin Brothers, in Padua, to publish an edition of Dante with this "fly's eye type" (as it had begun to be called), in time for the Paris Exhibition planned to be held in 1878. Difficulties still persisted. Since no more than 30 pages could be printed in a single month, it required five years to print the 500 pages. Both Luigi Bussato, the proof-reader, and Giuseppi Geche, the compositor, had their eyesight gravely impaired. The printers persevered and the book was finally finished in an edition of 1000 copies in time to be exhibited at the Paris Exhibition of 1878 — the dream had taken 44 years from the time the punches were first cut until a finished book was published using that type.³

About the middle of the century the firm of Miller & Richards of Edinburgh cut a small type (about a 3½ point) which they named "Brilliant". It was used in 1873 to print a small *French-English and English-French Dictionary* for John Bellows of Gloucester. The use of this type also caused problems, and although the work of printing this dictionary was begun as early as 1865, it took eight years to complete.

About 1880 Theodore De Vinne had a discussion with Edward H. Bierstadt about the miniature editions of Pickering, Didot, etc., and Mr. De Vinne decided to print a miniature book as a specimen of typography.⁴ He selected some humorous poetry and decided to use the very small Brilliant type of Miller & Richards. His little book (2¼ x 1½ inches) appeared in 1885 with the title of *Brilliants*, and it included an introduction giving a short history of miniature books. It was reprinted in 1895. In the printed list of the miniature books in the Grolier Club library a note under the listing of the copy of *Brilliants* states that Brilliant type was first used in 1873 for the printing of Bellow's *Dictionary*.⁵ In the *Miniature Book Collector* Ruth Adomeit, the editor of the little magazine, states that she has a small book in her collection, which was printed in 1843, called *A Sketch of the Origin and Progress of the Liverpool Collegiate Institute*. On the title-page of her little book is the statement that it was printed with "the smallest type ever manufactured, from the foundry of Miller and Richard of Edinburgh".⁶ So the tiny type may have been used for other small books also, now lost, or at least as yet unrecognized.

During the 19th century the Oxford University created a very thin opaque paper which they called "India paper" since it was similar to a very thin paper made in India. The process used to make it was kept secret and has been owned by the Oxford University Press since 1875, and they alone make the paper. However, this paper encouraged the making of miniature books, and with it the Oxford University

Press published a small *Bible* measuring 2 x 1 ¼ inches, which, while it contains 876 pages, is only about ⅝ inches thick.

Piracy in book publishing was still flourishing throughout the 19th century. In England, since the 1709 copyright law, even with minor changes, did not seem to offer much protection to English authors in other countries, a new law was passed in 1842 which provided for reciprocal agreements with other countries, in order to protect the English author, not only in England, but also in the reciprocating country.

One of the countries with which England tried to get a reciprocal agreement was the United States. Many of the English publications were flagrantly copied during the early 1800's. Many of the children's books published in Philadelphia, Baltimore and New York during these years were copied from English editions. The United States successfully refused to sign any reciprocal agreement with England for nearly fifty years. Finally in 1891 the United States passed its own copyright law, which was much more inclusive than the 1842 English law, and protected authors of all countries without special reciprocal agreements between the countries being necessary, and the greatest part of the flood of pirated editions was halted.

Piracy was a problem in other countries also. In Brussels, the firm of the Laurent Brother started in 1828 to publish small 32mo pirated editions of the works of French authors. In 1842 the firm Maline, Caes & Co. took over the publication of this series and added new titles. Other publishers in Brussels continued the publication of these pirated editions until 1852⁷ when Belgium signed a copyright agreement with France, and thus these pirated editions were also stopped.

Many French miniature books were printed during this century. Miniature almanacs, song books, etc., became very fashionable and were used as ornaments on boxes of candy, boxes of cosmetics, etc., which were eagerly bought by all. The firm of Marcellly until the middle of the century printed miniature books such as the *Contes a mes jeunes amis*, *Enfantines*, *Fabuliste du jeune age*, Florian's *Estell*, etc. Toward the end of the century Pairault & Cie entered the field of miniature books by publishing some very beautiful tiny books — such as the ten volume set of fairy tales, each of which measured about 1 ¾ x 1 ¼ inches. Among the titles printed by Pairault & Cie were: Moreau's *Le Souris Blanche*, Perrault's *Le Petit Poucet*, and *Les Rondes de l'Enfance*.

Italy also came into the miniature book field during this century. The firm of Barbier in Florence started the publication of a series, called "Edizione Vade-Mecum", the volumes of which measure from 2 ½ to 4 inches tall.

Russia in 1837 produced a beautiful miniature edition of Kryloff's *Fables* at St. Petersburg (2 ¾ x 1 ¾ inches) and in 1855 another Russian edition of the *Fables* was published by Jacob de Reichel, one time director of the Russian Royal Printing Press. This edition measures 1 ½ x ¾ inches.⁸ From 1891 to 1894 a series of 20 volumes was published in Kieve by F.A. Johanson. Each of these volumes measures about 3 x 2 ¼ inches and is part of a series which Tuneewa calls the "Knirps Bibliothek".⁹

Binding in the 19th century did not show as much change as it had in earlier centuries. The most important development in this century was the use of glazed calico instead of leather as a book-binding material. Blumenthall described the first use of this material as follows:¹⁰

"On this volume [a manuscript volume bound in cloth] being shown to the late Mr. Pickering, who was at that time, 1823, printing a

diamond edition of the classics, he thought the material would be admirably adapted for the covers of the work. The cloth was purchased at the corner of Wilderness Row, St. John Street, and 500 copies of the diamond classics were covered by Mr. Lawson..."

Cloth has continued to be used for binding books, and tartan plaids were much used by David Bryce of Glasgow, at the end of the century, for binding his miniature books on Scottish subjects, usually with a stamp or label inside the cover identifying the tartan for the benefit of many tourists from other lands who were purchasing his little books by the thousands.

One of the binders prominent in the 19th century was Charles Lewis of London, who developed arabesques and richly gold-tooled doublures. He used bands on the spines of the books he bound. These bands were often double and always broad, flat and gold-tooled. An example of his work is found on a small *Histoire et Vie de St. Joseph*, printed in Paris in 1620 (114 x 55 mm.) It is bound in apple green leather with plain gold lines on front and back and has a richly gilded spine.¹¹ The great bibliophile Dibdin said of the books bound by Charles Lewis, that they appeared "to move on silken hinges".¹²

Another prominent binder who appeared in the later years of this century was Thomas Cobden-Sanderson, who combined geometrical figures and conventional patterns in his distinguished designs.

Dos-a-dos bindings and embroidered bindings were still in use during this century as seen by the following example of an English 19th century binding:¹³

The *Book of Common Prayer*, and *Hymns Ancient and Modern*.
93 x 58mm.

Pink silk embroidered with colored silks, gold threads, cord and spangles. A conventionalized tulip growing out of the ground, with a cloud over it, appears on both covers. A single flower is in each panel of the spines.

Mention has already been made of the use of tiny books as ornaments. This was especially true in France during the Empire. Walnut shells were fitted with hinges and gilded, and the interior fitted as a housing for a golden thimble. Such a kit was incomplete without one of the tiny French almanacs fitted into a specially designed indentation in the lining.¹⁴

The smallest book published during the 19th century was the edition of the *Rubaiyat* published in Cleveland by Col. Meigs the last year of the century, 1900. It was a very tiny book measuring 10 x 10 mm. and was printed with the help of photography.

The total number of miniature books produced during the 19th century totals more than 3,000 titles — among them being:

230 editions of the *Bible* or parts of the *Bible*.

8 editions of *Horae*.

18 editions of *Imitatio Christi*.

15 editions of Dante.

10 editions of Petrarca.

3 editions of St. Augustine.

1 edition of Ovid.

etc.

- ¹ Sternaux, Ludwig. "Bucher kleinsten Formats" in *Philobiblon*, v.1 (Mai 1928) p.51.
- ² Keynes, G. L. *William Pickering, publisher*. London, 1924, p.10.
- ³ Tuneewa, A. "Miniaturausgaben und die Kollektion solcher in der öffentlichen Staatsbibliothek in Odessa", in *Zentralblatt für Bibliothekswesen*, v.43 (November 1926) p.546.
- ⁴ Devinne, Theodore. *Brilliantes*. New York, 1888. "Preface" p.xiii.
- ⁵ Grolier Club, New York. "Microscopic books in the library of the Grolier Club", in its *Officers, committees, constitution, by-laws, house rules, members, annual reports*, (1911) p.128.
- ⁶ *Miniature Book Collector* v.2 (March 1962) p.61/62.
- ⁷ Deschamps, Alph. "Essai bibliographique sur la collection d'auteurs français in-32 publiée à Bruxelles par M. M. Laurent frères et par leurs continuateurs (1828-1853)" in *Bibliophile Belge*, 3d.ser. v.13, (1878) p.245-246.
- ⁸ Tuneewa, A. *op. cit.* p.551.
- ⁹ *idem* p.552.
- ¹⁰ Blumenthal, W. H. *Bookmen's Bedlam*. New Brunswick, N.J., 1955. p.28-29.
- ¹¹ Andrews, W. L. *Sextodecimos et infra*. New York, 1899. p.37-38.
- ¹² As quoted by Andrews, W. L. *op. cit.* p.37.
- ¹³ Grolier Club, New York. *Exhibition of silver, embroidered, and curious book-bindings...* [New York, 1903] no.227.
- ¹⁴ Wolf, Else S. *Lilliputiana*. København, 1951. p.20.

HISTORY

20th Century

During the present century the interest in miniature books has continued. The subject matter found in recent miniature books is much more general than found in any of the previous centuries. No longer is the miniature book deemed suitable only for religious books. It is now more apt to be the vehicle of any kind of knowledge.

Toward the end of the 19th century the firm of David Bryce in Glasgow started publishing miniature books, and to his efforts alone may be traced the spread of miniature books to all corners of the globe. The Bryce miniature Korans were scattered over the Middle East during the first World War.¹ The explorer Livingston carried a Bryce miniature book with him while he explored deepest Africa.² Tourists visiting England and Scotland were apt to return to their own countries with one or more Bryce miniature books in their luggage.

David Bryce had been associated with a William Collins, a bookseller and stationer in Glasgow, as early as 1829. In 1833 he started his own firm, and was joined in 1857 by his son David Bryce, Junior. The second David became interested in miniature books and became one of the most prolific publishers of miniature books ever known. Early in his career of printing and publishing, David Jr. discovered the magic appeal of miniature books. He had published an English dictionary — not a miniature — and, in anticipation of a large demand, had printed some 20,000 copies. The expected demand did not materialize, and he watched the piles of printed sheets slowly diminishing from year to year. When, after several years, he finally sold out, he considered whether or not to reprint. After reflection he decided to cut the size of the page in half and call it a "Thumb edition". Again he printed an edition of 20,000 copies. It was sold out in 6 months!³

David Jr. had a similar experience with an edition of Burn's works — in three years he had sold only 5,000 copies. So he took the edition and divided it into two miniature books, called respectively *Burn's Poems* and *Burn's Songs*. They immediately began to sell, and before long he had sold over 100,000 copies.⁴

The Bryce firm continued until 1912, when it got into financial difficulties, and the business was sold in 1913 to Gowans and Gray Ltd. Of course a great many of Bryce's publications were produced by reduced photography, and some collectors do not consider them "real printed books". They are, however, all nicely done and attractively bound, and many *are* printed from movable type. They make attractive additions to any library of miniature books, whether or not photography was involved in their production.

Among the most profitable of the Bryce miniature books was the tiny *Bible*, which contained facsimile reproductions of the birth records of William Shakespeare and his family, and the *Burns Bible*, which included facsimile reproductions of the birth records of Robert Burns and his family.

Travelers on the continent in the early years of the 20th century were also likely to come home with the tiny dictionaries of *English-French*, *English-German*, *English-Italian*, etc., published in all possible combinations by Schmidt and Gunther of Leipzig, in their "Lilliput-Dictionaries" series, which volumes measure 2 by 1¼ inches. Or the tourist might have been attracted to some of the German classics by the same Schmidt & Gunther firm, published from 1907-1911 in their 26 volume series called

"Lilliput Bibliothek", which series included works of such authors as Heine, Lessing, Goethe, Schiller, etc., and which were the same size as the little dictionaries.

Henry Frowde at the University Press in Oxford continued printing the Oxford miniature editions. He printed a series of ten volumes, each volume measuring about $1\frac{1}{2} \times 2$ inches, and each bound in half vellum. The set was often sold in a little wooden shelf. Nimmo Hay, of Edinburgh, produced miniature books in the tradition of David Bryce and Co.; Siegle Hill and Co., of London, produced the Langham Booklets ($3\frac{1}{2} \times 2\frac{1}{4}$ inches), and Anthony Treherne produced a series called the "Waistcoat Pocket Classics" ($2\frac{1}{2} \times 2$ inches), etc.

The interest developed in miniature books in the present century has also brought out a popular interest in the private press and the printing of miniature books. The private press specializing in printing miniature books has been particularly popular during the last thirty years.

Between 1928 and 1932 the Kingsport Press's Training Division in Kingsport, Tennessee, produced three titles in miniature size, to demonstrate the printing skill the training class had acquired. The idea of the first little book — the Lincoln — was conceived by Oscar Lawson, a student. He was an admirer of Lincoln, and in 1928 proposed that the *Address of Abraham Lincoln* be printed in miniature size and bound as a class project. Since the little book was produced as a class project, it was not offered for sale. A copy was sent to each member of the American Institute of Graphic Arts as a Keepsake. The Institute was impressed enough to include the little book in their list of "The Forty Books of the Year". The Lincoln was reprinted as a class project in 1929. The project was repeated in 1930 with a new title — *Extracts from the Autobiography of Calvin Coolidge*. Again in 1932, the training class repeated the project, this time using the *Farewell Address of George Washington*.⁵

It was in 1929 that the Palmetto Press was established by Lewis Washburn. It was started as a hobby to print miniature books. First located in Audubon, New Jersey, it was moved in 1931 to Collingswood, New Jersey, and to Haddon Heights, New Jersey, in 1938. From this press came at least 16 miniature books before Mr. Washburn's death in the early 1940's. However, these were not the only miniature books printed by Mr. Washburn, since at the age of 14, in Hartford, Conn., he had been given a small press by his father. His first venture was a small 4-page newspaper (7×5 inches) called *The Hartford Era*. It appeared from 1878 to 1880. One of his contributors submitted a manuscript, which was too long for his paper, so he decided to print it in book-form and conceived the idea of having a series of small books to be called the "Green Stamp Series". The first volume in the series was printed in 1879 with the title of *The Adventures of a bottle of Pain Killer*, and a second volume appeared in 1880 called *The Cat, his Immorality*. Both measured about $3\frac{1}{4}$ by $2\frac{1}{4}$ inches.

All of Mr. Washburn's miniature books that I have had an opportunity to see are fine examples of the art of miniature book production. A partial listing of his publications can be found in the article by Harry B. Weiss published in 1938.⁶ Mr. Weiss lists ten titles varying in size from the $\frac{3}{4}$ by $\frac{1}{4}$ inches of the *Caxton's Doll's Primer* (1931) to the $3\frac{1}{4}$ by $2\frac{1}{4}$ inches of the Green Stamp Series. A further listing of eight more titles printed by Mr. Washburn are given in the *Miniature Book Collector*.⁷ All of Mr. Washburn's books appeared in very limited editions of from 49 to 69 copies.

Achilles J. St. Onge started publishing his series of miniature books in 1935, with his first miniature book being *Noel* by Robert K. Shaw.⁸ It was printed at the Stobbs

Press in Worcester, Mass., and was bound by Wetherbee & Company in gold stamped red morocco, and was published in an edition of 278 copies. His second book, in 1939, was Emerson's *Friendship*, printed at the Merrymount Press and bound by Sangorski & Sutcliffe in London. Several others of his little books were printed by the Merrymount Press, and, from 1950 to 1956, his little books were printed by the Chiswick Press in London, and were bound by Sangorski & Sutcliff. His 14th miniature book, *Wild Apples* by Henry Thoreau was printed in New York at the Marchbanks Press and bound in pigskin by Frank Fortney of New York. Some of his miniature books have been printed at the Enschede Press in Haarlem, Holland. His books are always charming examples, reflecting the care taken by St. Onge in selecting the type, the paper, the illustrations, and the design of the binding. Usually St. Onge prints an edition of 1,000 copies, but two of his miniature books are extremely rare — *The Inaugural Address of Thomas Jefferson*, which appeared in 1943, and the *Daniel Webster*, of 1952. The 1943 Jefferson did not fulfill the high standards set by Mr. St. Onge, so he destroyed most of the edition. The Webster was printed in a limited edition for the New Hampshire Historical Society, and so were not for sale.

In 1961 St. Onge published the *Inaugural Address of John F. Kennedy*. After Kennedy's death in 1963 the demand for the little book was so great that the first 1,000 copies were soon exhausted and it had to be reprinted, and within a year after the President's death, over 7,000 copies had been sold.⁹ From 1936 to 1963 a total of 24 titles have appeared under the name of St. Onge.

The Petit Oiseau Press (owned by Doris V. Welsh, a librarian at Newberry Library in Chicago) started to print miniature books in 1952, although the press was not given its name until 1956. All the work, from the selection of the title and text to the binding of the finished product was done by the owner as a hobby. From 1952 to 1963 a total of 15 titles have appeared from this press, in small editions of from 20 to 150 copies.¹⁰

During the years of the First World War, interest in miniature books naturally declined, but again picked up in the 1920's. In 1926 James D. Henderson, of Brooklyn, Mass., became interested in miniature books as a hobby and was so enthusiastic that he wrote and published the *Newsletter of the LXIVmos* — a monthly publication devoted to news of events in the miniature book world, and to descriptions of famous miniature books, etc. Although the periodical appeared irregularly from November 1927 to November 1929, a total of 21 issues, it is filled with valuable information not to be found easily elsewhere. An index to the *Newsletter* was prepared by Robert Massman in 1962.

During the period of the publication of the *Newsletter*, several exhibitions of miniature books were held, and interest in miniature books increased not only in this country but also in other countries. This is seen by the fact that at the exhibition of miniature books held in the New York Public Library in 1928/29, there was a catalog listing Russian miniature books discovered by the members of a Russian Miniature Book Club.

From June 1960 to March 1962 the interest in miniature books was again stimulated by the publication of the *Miniature Book Collector*, a quarterly, edited by Ruth E. Adomeit, of Cleveland, Ohio; published by A. J. St. Onge, and printed in Woodstock, Vermont, at the Lilliputer Press, a subdivision of the Elm Tree Press, owned and operated by Frank Teagle. Although this periodical had a short life, it contains much

information of the miniature book world, which is difficult or impossible to find elsewhere. An index to the *Miniature Book Collector* was compiled by Robert Massman and was published in 1963.

The inspiration of the *Miniature Book Collector* sparked the establishment of additional private presses to print miniature books.

The Black Cat Press, owned and operated by Norman Forgue in Chicago began to publish miniature books in 1960. His first little book was *One Hundred Proverbs Adapted from the Japanese*. During 1960 Norman Forgue printed a total of five miniature book titles, and several other titles have appeared from his press since then. They are mostly bound in leather and range in size from the 1 1/8 by 1 1/8 inches of his *Judge not a book by its cover* (1963) to the 3 by 2 1/2 inches of his *Two Essays* by Richard Le Gallienne (1961). His books are always attractive and are welcome additions to a miniature book library.

The Hillside Press, owned by Frank E. Irwin and located in Franklin, New Hampshire, first became established about 1956, primarily to print catalogs for Mr. Irwin, who had been in the bookselling business for some 18 years. A friend suggested printing miniature books, so in 1961 his first miniature book, a collection of verse, which he entitled *The Whirligig Id*, appeared. The business of printing miniature books at the Hillside Press has developed into a family venture, since Mr. Irwin's wife and daughter assist in setting type, sewing, folding signatures, etc. Since the appearance of his first miniature book, nine or ten others have appeared, including Palmer Cox's *The Brownies* (1963), Hans C. Andersen's *The Nightingale* (1964), Lafcadio Hearne's *New Orleans* (1964), and the *Centuries of Nostradamus* (1964).

William M. Cheney, a printer in Los Angeles, has also printed several miniature books in recent years. His little *Gettysburg Address* first appeared in 1949 in an edition of 50 copies, and was reprinted in 1961. Later in 1961 his *Specimen Type Book* appeared. In 1963 we have his *Fleecestrete's Improved Pig Latin Grammar*, which was both written and printed by W. M. Cheney, although his name does not appear in the book. In 1963, also from the Cheney Press, we have *Captain Jack*, by John Friend. We hope to have more books from the skillful hands of this master printer.

The Schori Press of Evanston, Ill., is owned and operated by Ward Schori, who became interested in printing miniature books in the late 1950's. His first title was Shelley's *To a Skylark*, which appeared in 1962. However, there was an earlier experimental edition of his *Skylark* with the date 1958 on the title-page. In 1963 a second title from this press was issued — *Lullaby Book of Poems*, by Eugene Field. The edition was bound abroad in a most attractive binding by Josefina Diaz of Spain. From this press in 1964 we have two titles — *Memories*, an anthology, and Robert May's *Rudolph the Red-Nosed Reindeer*, the latter also bound by Josefina Diaz in a very attractive red leather decorated on the front cover with a picture of Rudolph himself.

The Private Press of a Yankee Ink Dauber, of Rockville, Conn., was the hobby of Frederic McMahon, who also became interested in miniature books in the late 1950's. His first book — *The Selfish Giant*, by Oscar Wilde — appeared in 1962. His second — *Call of Life*, by Knut Hanson — was issued the same year. Mr. McMahon not only did the printing, but also bound his books himself. In July 1963 McMahon issued his second number of "At the sign of the Scroll and Ink Ball" — a combination of newsletter, check list of the miniature books he had already published and those which were then in progress, and an order blank. In this leaflet he told

of his third miniature book — *The Happy Princess* — which at that time was already completely set in type and 32 pages had already been printed. He also mentioned his 4th miniature book — *Croonoke* — which was also completely set in type. He went on to explain that due to illness, he was having to defer the publication date for both books until September. The books did not appear, and in January 1964 Ruth Adomeit wrote in a letter to the author, of McMahon's untimely death. An announcement of this was later printed in the *Hobbies Magazine*.¹¹

Wee Willie's Workshop, another private press devoted to printing miniature books was established in the early 1960's in Dundee, Michigan, by a 12-year old boy — Phil Weygand — a nephew of James Lemar Weygand of Indiana. Phil's first book was issued in an edition of 100 copies in 1962, with the title *G. H. Petty and his Private Press*. Phil also did the binding himself, and his book is a very creditable piece of work and a worthy addition to any library of miniature books. In 1963 Phil printed and bound his second title, again in an edition of 100 copies — *Afternoons with the Nappanee Bard*.

The Press of the Indiana Kid, owned by Phil's uncle, James Lamar Weygand, inspired no doubt by his nephew, published in an edition of 100 copies, a miniature book entitled *Search for an Albion*, which appeared in 1963. Let us hope for more such books from both the Weygand Presses.

Dawson's Book Shop in Los Angeles is also sponsoring little books. Since 1962 the firm has sent out special Book Lists of miniature books for sale, and have also sponsored the publication of miniature books such as the books printed by William Cheney, and the series of little books printed in Mexico for them. Their lists of miniature books for sale also include many little Japanese books as well as the Mexican ones. A daughter of one of the members of the firm — Karen Dawson — in 1963 printed a miniature book of her own — *The King's Breakfast*, by A. A. Milne, which appeared in an edition of 100 copies. This lovely little book measures 1½ by 1¼ inches. In 1962 Karen had published an edition of C. C. Moore's *Visit of St. Nicholas*, printed for her by William Cheney. We hope for more titles from the publishing activities of Karen Dawson.

The Elm Tree Press in Woodstock, Vt., owned by Frank Teagle, Jr., is also interested in miniature books. For miniature books, however, the press name was changed to "The Lilliputter Press", and the owner's name was disguised as "Peter Putter". In 1961 "Peter Putter" printed *The Little Cookie Book*, written by Ruth Adomeit, the editor of the *Miniature Book Collector*. This quarterly was also printed at the Lilliputter Press. We are indebted to the Lilliputter Press for other miniature items, such as their Christmas Keepsakes — *Christmas Signs from the Teagles* (1960) and *The Christman Hymnal* (1961). Also an item which was the work of the "Lilliputter Pin Printers", which is an ordinary pin, on the head of which is engraved the name of the recipient.

While the bindings of the 20th century continue to show the characteristics developed by the great binders of the past, they now have a tendency to become more "modern", and have a tendency to asymetric designs, which are coming more and more in favor. The list of more recent bookbinders who were masters of binding miniature books, as well as larger volumes would include the names of Riviere, Zaehnsdorf, Sangorski & Sutcliffe, and others.

An example of a miniature book binding by the house of Riviere is found on a little *Koran*, in Arabic, which measures 1¼ by ¾ inches in size:¹²

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Full green crushed levant morocco, inlaid panels of mustard morocco on front and back covers, richly gilt-tooled in floral patterns in Oriental effect, gilt and inlaid paneled spine, inner gilt border, doublures and fly-leaves of yellow silk, gilt top.

The firm of Zaehnsdorf has shown their skill in binding miniature books in numerous examples, such as:¹³

Les Calenbourg plaisants facétieux et badines. Paris, [ca.1900]
2½ by 1⅞ inches.

Full dark green calf, paneled in lighter green inlay, gilt and blind tooled front and back, richly gilt paneled spine, inner gilt borders, original wrappers bound in.

Galileo a Madame di Loreno (1615) [Padova, 1896] ⅝ by ⅝ inches.¹⁴

Full mustard crushed levant morocco, front and back covers elaborately gilt-tooled in conventional and pointille designs, gilt paneled spine, inner gilt borders, gilt edges, original wrappers bound in.

Petrarch. *Le rime de Petrarca.* Venezia, 1879. 2½ x 1¾ inches.¹⁵

Full blue crushed levant morocco, front and back covers gilt tooled, with large center medallion in floral and pointille designs, richly gilt paneled spine, inner gilt border, doublures and fly-leaves of blue silk, gilt top, uncut, original wrappers bound in.

Sangorski & Sutcliffe, of London, was the firm chosen to furnish the bindings on the little books for the library in the Queen's Dolls' House, which was given to the Queen by the British people in the 1920's. The firm bound some of the little books in leather and some in paper. An example of the binding used on some of the books for the Dolls' House Library is:

A Blank Book (for signatures) 1⅞ x 1 inch.¹⁶

Full blue crushed levant morocco, gilt fillet on front and back covers, gilt paneled spine, inner gilt borders, gilt edges.

Sangorski & Sutcliffe also bound some of the little books published by Achilles St. Onge. This firm also bound a copy of *Bloem Hofje Dor* published in Holland in 1674 measuring 12 by 8½ mm. They bound it in pale blue silk, and enclosed it in a filigree gold case of Grolieresque design, with a tiny clasp. Mr. Sangorski later said that this was undoubtedly the most delicate bit of binding he had ever created.¹⁷ This copy became part of the collection of miniature books owned by Betty Walcott.¹⁸

Edward Lhotka, of the Lakeside Extra Bindery in Chicago, has also shown an interest in the binding of little books. He became interested when he decided to honor his wife's birthday by the making of a little book ¾ x ½ inches in size. He made

the entire book, which was complete with folded and sewn signatures, and had end sheets and was enclosed in leather covered boards. It contained verses, and had a silken cord attached to the binding so that it could be worn as a decorative ornament. From that beginning he has made several other books, even smaller in size. He found that the finest and best thread for sewing was a human hair, which he supplied from his own head.¹⁹

Some of his later books measure a mere 3 x 3 mm. and are encased in a little book-shaped case measuring 21 x 17 mm., which opens to disclose the book itself in a little recessed cavity with a tiny strip of leather supplied for lifting the tiny book from its recess. Both the book and the box are covered with gold stamped leather.

In the late summer of 1965 a new periodical concerned with miniature books made its appearance. This is the *Miniature Book News*, a quarterly, edited by Julian Edison of St. Louis, Missouri. The periodical has, so far, been richly informative.

The smallest book published, so far, during the 20th century is the edition of the *Lord's Prayer*, the *Serments d'amour*, and the *Olympische Eid*, all three titles being the same size — 6 x 5 mm.

So far during this century, a total of over 1100 titles have been printed, including some miniature editions of the classics, and the *Bible*, or parts of the *Bible*, such as:

- 75 editions of the *Bible*, or parts of the *Bible*.
- 3 editions of *Imitatio Christi*.
- 1 edition of *Petrarca*.
- 5 editions of *Dante*
- etc.

¹ *The Newsletter of the LXIVmos*, no.11 (Oct. 15, 1928) p.[4].

² *idem*, no.12 (Nov. 15, 1928) p.[1-2].

³ *idem*, no.12 (Nov. 15, 1928) p.[1].

⁴ *idem*, no.12 (Nov. 15, 1928) p.[1].

⁵ Gress, Edmund G. "Pleasure-giving little books", in *The American Printer*, v.89 (November 1929) p.50-51.

⁶ Weiss, Harry B. "The Miniature Books of William Lewis Washburn", in *The Book Collector's Packet*, v.3 (September 1938) p.20-21.

⁷ *Miniature Book Collector*, v.2 (June 1961) p.4-10.

⁸ *Book Collector's Packet*, v.3 (Feb. 1939) p.6.

⁹ *New York Times Book Review*, (July 26, 1964) p.8.

¹⁰ *Miniature Book Collector*, v.1, no.4 (March 1961) p.11-16.

¹¹ *Hobbies Magazine*, v.68, no.12 (Feb. 1964) p.85.

¹² American Art Association, New York. *An unusual Collection of Miniature Books, formed by a lady, to be sold...*, New York, (1928) No.131.

¹³ *idem*, no.51.

¹⁴ *idem*, no.112.

¹⁵ *idem*, no.152.

¹⁶ *The Newsletter of the LXIVmos*, no.20 (Aug./Sept. 1929) p.[4].

¹⁷ Henderson, J. D. *Miniature Books*. Leipzig. 1930. p.26.

¹⁸ *The Newsletter of the LXIVmos*, no.20 (Aug./Sept. 1929) p.[4].

¹⁹ *Lakeside News*, v.37, no.8 (Aug. 1952) p.203-205.

THE SMALLEST BOOK IN THE WORLD

What is the smallest printed book in the world? The question seems to have interested collectors of miniature books, collectors and non-collectors of books in general alike for many years. In 1876-1877 the English periodical, *Notes and Queries*,¹ published a series of answers to this question. The suggested candidates for this honor ranged from *The Rosebud* of 3 x 2 inches, to the *Bijou Almanack of 1839* of $\frac{3}{4}$ x $\frac{1}{2}$ inches.

In France, the French periodical, *L'Intermédiaire des Cherches et Curious*, published a similar series during the years 1876-1891,² with suggested candidates ranging from a 1665 edition of Meibomus' *De Flagorum* of 80 x 50 mm. ($3\frac{1}{4}$ by 2 inches), to the 1751 edition of *Kern des Bybels* of 15 x 8 mm. ($\frac{9}{16}$ by $\frac{5}{16}$ inches).

Tissandier, in his account of the Salomon Collection gives as the smallest book in that collection a copy of a *Livre de Prieres*, and a copy of a *L'Chemin de la Croix*, both measuring 13 x 6 mm. ($\frac{1}{2}$ x $\frac{5}{16}$ inches).³

In 1891 E. A. Robinson of Grimesby, England, published "the smallest book, printed from movable types in the world". It was called the *Mite* and contained 26 pages, and measured 21 x 18 mm. ($\frac{1}{2}$ by $\frac{3}{4}$ inches). The type used was Brilliant. The *Mite* held the title for about five years, when it was superseded by the 1896 edition of the *Galileo*, which was printed with the "fly's eye type" of the famous Dantino. This little book contained 205 pages and measured 19 x 12 mm. ($\frac{3}{4}$ by $\frac{1}{2}$ inches). Another edition of the *Mite* was published later in 1896 in which a qualifying clause was added, so that the preface now stated that it was "the smallest book in the world printed in England, with movable type".

In 1900 Mr. C. H. Meigs wanted to produce a "smallest book in the world", so he planned and published a copy of the *Rubaiyat*, which measured less than $\frac{1}{3}$ inch square (10 x 10 mm.). This was not printed from movable type, but from plates prepared by reduced photography.⁴

In 1905 a Mr. Wallace H. Cathcart of Cleveland, Ohio, who was associated with the book department of a large department store, was approached by a Mr. Goebel, who had heard of Meig's edition of the *Rubaiyat*, and who suggested that they produce a smaller volume. Mr. Goebel and Mr. Cathcart, with the help of a New York publisher and a New York book binder, had the entire 100 verses of the *Rubaiyat* set in ordinary type and printed on hard paper, photographed and reduced until the text covered $\frac{1}{4}$ of an inch. Plates were made and printed on small silver sheets, three verses per page.⁵ It was then bound in a red levant cover. The bound volume measures just under $\frac{1}{8}$ of an inch square (9 x 9 mm.). Only a few were printed.

In 1932, after seven years of work, Mr. Hamilton B. Wood and Mr. F. K. Vroom of the Commonwealth Press of Worcester, Mass., succeeded in producing for Eben Francis Thompson another "smallest book in the world" — 28 pages containing 46 quatrains of Omar Khayyam and entitled the *Rose Garden of Omar Khayyam*. This edition, also printed from photographically reduced plates, measures $\frac{1}{8}$ by $\frac{1}{8}$ inches (8 x 8 mm.).⁶

Another "smallest book in the world" appeared in 1952, printed by the Enschede Press in Amsterdam — a copy of the *Lord's Prayer*, measuring $\frac{1}{4}$ by $\frac{1}{8}$ inches (6 x 5 mm.). This was printed from one piece of 4-point type with the entire text engraved on its surface. Some of the tiny pieces of type were also made available with the book.

In 1958 another edition of the *Lord's Prayer* and an edition of *Serments d'Amour* were published, and were the same size as the earlier tiny edition of the *Lord's Prayer* mentioned above. A statement appeared in the *Antiquarian Bookman* in 1963 about one of these little books as follows:

*"The smallest book printed in movable type is the Lord's Prayer in seven versions and six languages, distributed in November, 1958, by the International Gutenberg Society."*¹

In 1964 another tiny book appeared in honor of the 1964 winter games held in Innsbruck, Austria. It is a copy of the Olympic Oath, which also measures $\frac{1}{4}$ by $\frac{1}{8}$ inches (6 x 5 mm.).

The smallest book published in each of the last six centuries is listed below:

Century	Title	Date Printed	Size in mm.
15th	<i>Officium Beate Mariae Virginis.</i>	1500?	33 x 22 mm.
16th	<i>Horae.</i>	1516?	30 x 20 mm.
17th	<i>Bloem Hofje Dor.</i>	1674	10 x 6 mm.
18th	<i>'t Oranie Geslagt.</i>	1749	17 x 11 mm.
19th	<i>The Mite.</i>	1891	21 x 18 mm.
	<i>Galileo.</i>	1896	19 x 12 mm.
20th	<i>Meig's Rubaiyat.</i>	1900	10 x 10 mm.
	<i>Goebel's Rubaiyat.</i>	1905	9 x 9 mm.
	<i>Thompson's Rose Garden.</i>	1932	8 x 6 mm.
	<i>Lord's Prayer.</i>	1952	6 x 5 mm.
	<i>Lord's Prayer.</i>	1958	6 x 5 mm.
	<i>Serments d'Amour.</i>	1958	6 x 5 mm.
	<i>Olympic Oath.</i>	1964	6 x 5 mm.

¹ *Notes and Queries*, v.6-7 (1876-1877) p.265-267, 316, 378, 524, 79, 118, 253, 298-299.

² *L'Intermediaire des chercheurs et curieux*, v.9-11, 13-14, 24 (1876-1878, 1880-1881, 1891), col.298, 349, 404, 532, 363-365, 714-715, 715, 491, 742, 164, 47, 669, 887-888, 975-977.

³ Tissandier, Gaston. *Livres minuscules*, [Paris, 1894] p.19-20.

⁴ O'Donnell, Georgene. *Miniaturia*. Chicago, [1943] p.180.

⁵ "A tiny red book in a finger ring", in *Christian Science Monitor* (June 11, 1925) p.7.

⁶ "Congratulations due our printer", in *The Missionary Herald*, v.130 (January 1934) p.35.

⁷ *The Inland and American Printer and Lithographer*, v.145 (April 1960) p.162.

CONTENTS OF MINIATURE BOOKS

Miniature books have been published on almost all subjects, in 30 or 40 different languages, and come from many countries. The subjects covered in miniature books include religious books — such as *Horae* and books of devotion, editions of the *Bible*, *Koran*, etc.; Books of literature — both from the Latin and the Greek classics and from more modern writers, both in poetry and in prose; Political and Historical books; Scientific books; Biographies and Autobiographical books; Medical books; Reference books — such as dictionaries, atlases, gazetteers, almanacks, etc.; Children's books; Cook books; etc.

Miniature Books in Hebrew. Miniature books published in the Hebrew language date from the 16th century. The earliest seems to be a Hebrew book of daily prayers printed in Venice in 1599, and measures 4 inches in height. The title of this little book is *Tefiloth mi-kal ha-shanah*. From Leghorn in the year 5643 (i.e. 1653) appeared the "Short prayers for Sabbath" in Hebrew printed under the government of Ferdinand di Medici, and measures 2 inches in height. From 1672 Venice a little book printed in Hebrew and Italian appeared. It is the *Seifer emes re emrher*, a "book of truth and faith" by Itzcheck Arubash, which is under 4 inches tall.

In Amsterdam at the end of the 17th and beginning of the 18th centuries miniature prayer books in Hebrew were printed for the benefit of the colony of Spanish Jews who had settled in Amsterdam to escape the tender mercies of the Spanish Inquisition. These include the "Book of prayers" printed by David Tartas in 1689 measuring 3½ inches tall, and the book of "Festival prayers" printed by Naphthali Hirtz Levi with the date given in a chronogram, which may be read either 1721 or 1729. This little book is 2½ inches tall.

A Jewish service book called *Orden de las oraciones quotidian* appeared in La Haya printed on vellum with an illuminated title-page by C. Heffeling in 1732. It measures only 2% by 1% inches.

The end of the 18th century produced a *Siddur* of 250 pages printed in Amsterdam in 1800 and measuring about 2% by 1¼ inches. From Pisa in Italy in 1863 came the Hebrew Psalter called *Tehilon*, or Psalms of Dav. ¹, published by Samuel Mulcher, containing 200 pages and measuring nearly 3 inches. In 1889 a *Haggada* of 64 pages of about 3 inches appeared from Vilna. Sometime in the 1890's a pirated edition of the Hebrew Bible, produced by photographic methods was printed by Menhan M. Schultz, which is only 1⅞ inches tall.

Hebrew miniature books are still being printed, as can be seen by the *Siddur Petite* printed by Jonathan David in New York in 1963. It is a little book of 31 pages with Hebrew and English on opposite pages; and by the *Alef bet book*, published by the same J. David in New York, also in 1963, and composed entirely in Hebrew. Both are the same size — 39 x 26 mm. (1½ by 1 inch).

Miniature books in Japanese. Miniature books printed in Japanese were printed as early as 1684 when there was published in Tokyo a *Short account of Japanese Emperors*, which measures 3½ by 2½ inches. It is printed on rice paper in Japanese characters, and is bound in silk brocade with a silken cord.¹ In the last part of the 18th century appeared 28 volumes of the *Tales of Genji* by the Lady Murasaki. It was offered for sale by Tuttle in August 1953 in an oriental style miniature book case of lacquer.² These are now in the collection of Julian I. Edison and are listed as no. 47 in the printed list of books on exhibit from his collection shown at the

Washington University John M. Olin Library in St. Louis, Missouri in 1965. Each little book measures $2\frac{3}{4}$ by $1\frac{1}{4}$ inches.

The *Newsletters of the LXIVmos* reported some miniature books popular among the Geisha girls early in this century. The Geishas carried the $2\frac{1}{2}$ by $1\frac{1}{4}$ inch books tucked into their obi's. One was the little *Theatrical Telephone Book* and the other was the *Restaurant Telephone Book*, and they were consulted to find answers to questions asked by their patrons.³

In July 1949 the firm of Tuttle in Vermont offered for sale copies of *53 Stations of Tokaido*, by Hiroshige — a little oblong book ($2\frac{1}{4}$ x $3\frac{1}{2}$ inches) bound in brightly decorated cloth and in an accordion binding, reproducing the famous paintings that make up this series of views which one saw on a walk from Tokyo to Kyoto.⁴ This little book has no text and the little prints are only $1\frac{1}{2}$ x $2\frac{1}{4}$ inches in size. A larger edition ($3\frac{1}{2}$ by 6 inches) was offered by the same firm in 1957 with the same sized pictures, one per page, but in this edition each picture has on the same page an English translation of an appropriate Japanese poem.⁵

Miniature books in Chinese. There have not been as many miniature books in Chinese as there have been in Japanese, or, if so, they are not so common. The earliest in this bibliography is a 1738 edition of a collection of the *Dialogues* concerning filial piety, by Confucius. It was published in China, but place and publisher were not mentioned in the Tuttle Catalog that listed it. It was in an accordion binding, contained 37 pages and measured $2\frac{1}{2}$ by $1\frac{1}{2}$ inches.⁶

A poem called *Shu-in-Sun-shu* was published in Kanking "by order of His Majesty Chien-Lung" about 1780 and was about $2\frac{1}{2}$ by 2 inches. A dream book in Chinese compiled by Tim Shik Chai was published in 2 volumes in Shanghai in 1881. This is larger in size, $3\frac{1}{6}$ by $2\frac{1}{4}$ inches, and is the only Chinese book I have found published in the 19th century.

The Chinese classics in five volumes, 2 by $1\frac{1}{8}$ inches were printed in Tokyo in 1918. Several miniature Chinese dictionaries were published also, such as the *Chinese Rhyming Dictionary* published in Tokyo in 1902 in 2 volumes each about 2 by $2\frac{1}{2}$ inches; the *Model Chinese-English Dictionary* ($2\frac{3}{4}$ by 2 inches) published in Shanghai in 1946;⁷ the *Anglo-Chinese Gem Dictionary* ($2\frac{1}{6}$ inch tall page) published in Hongkong, but no date given; and an *English-Chinese Dictionary* ($2\frac{1}{6}$ inch tall page) printed by the Commercial Press in Shanghai, again with no date given.

Some of the other languages in which miniature books have appeared are:

Arabic	Malagan
Bohemian	Pampangan
Catalan	Persian
Coptic	Polish
Czechoslovakian	Punjabi
Danish	Portuguese
Dutch	Russian
English	Sanskrit
Esperanto	Serbian
French	Shorthand
German	Spanish
Greek	Swedish
Hindustan	Tagalog

Hungarian
Italian
Latin

Turkish
Welsh

POLITICAL MINIATURE BOOKS

Some miniature books have been used in this country during political campaigns such as the 1848 presidential campaign between Lewis Cass and Zachary Taylor. The little book in question had for a title *Gen. Cass' Letter to the Harbor and River Convention*, and was issued in Chicago by the Journal Press in 1848. It contains 8 pages and measures only $1\frac{1}{2}$ by $1\frac{1}{4}$ inches. It was evidently propaganda against Cass since the "Errata" records: "In the last line, in the word *Cass*, the "C" should be omitted".

The campaign of 1852 between Franklin Pierce and General Scott, also saw a little miniature piece of propaganda. This was the *Life and Services of General Pierce*, issued in Concord, New Hampshire, by the Gazette Press in 1852. It contains 14 pages, measures $1\frac{1}{8}$ by $1\frac{1}{8}$ inches, and again is satirical in nature as shown by the following quotation: "On the 17th of August, 1847, he [Gen. Pierce] fell from his horse. . . dangerously wounded in the rim of the hat". A second edition appeared the same year from the Gazette Press with 15 pages and was about the same size.

In 1888 another miniature political book appeared with the inside pages all blank, with a cover title reading "*Facsimile of life of Franklin Pierce 1852, Grover Cleveland 1888. Then as now opposed to Pensions, Protection, Progress*". This is a little larger in size than the 1852 *Life and Services of Gen. Pierce*.

In 1904 another miniature political book was issued — *Facts about the Candidate*. It was written by Byron Andrews and contained a portrait of Theodore Roosevelt. It was published in Chicago by S. Stone, and contains 224 pages with many line drawings to illustrate incidents in the life of Roosevelt. It measures $2\frac{1}{4}$ by $1\frac{1}{8}$ inches and was issued not only in English but also in German, Hebrew and Danish.⁸

MEDICAL MINIATURE BOOKS

Although medical books are rarely published in miniature editions, Mr. Charles D. Humberd, a Doctor in Barnard, Missouri, and the publisher of the 13th number of the *Newsletter of the LXIVmos* of December 1928, listed some two dozen titles in that issue.⁹

The earliest listed by Dr. Humberd is an edition of the *Aphorisms* of Hippocrates printed in Lyon by Gryphus in 1532 in Greek and Latin, being a volume of about 4 inches. Other editions of the *Aphorisms* appeared in miniature size from the Plantin press in 1607 and 1617, from the Elzevir press in 1628, and in other editions from Antwerp and Utrecht in 1628, 1630, 1633, 1657, etc.

A Translation of the Eight Books of Aulus Cornelius Celsus was published in London in 1830 in 2 volumes, and was 4 inches tall.

The practical reason for the publication of miniature medical books such as the Pocket Medical Lexicon, by St. John Roosa, published in New York in 1884 by William Wood and Company, is the desire for a handy ready-reference volume. This

volume, since it is only $3 \times 2\frac{1}{4}$ inches in size, can easily be carried and so be ready for instant consultation.

Two other miniature medical books produced to be carried for instant reference were published in Edinburgh by E. & S. Livingstone in 1919-1920. They were the *Short Notes and Mnemonics of Anatomy* by A. S. Irving, and the *Students' Pocket Prescriber and Guide to Prescription Writing* by David M. McDonald. They both measure about $3\frac{3}{4}$ by $2\frac{1}{2}$ inches.

SCIENTIFIC MINIATURE BOOKS

Very few scientific miniatures other than medical seem to have been published but the first was probably printed during the course of the 19th century. Of course a set of ten volumes was published by Newberry and Carnahan in 1745 with the title of *Circle of the Sciences*, but it contained only the three "R's" — Reading, Writing and Arithmetic, since the contents of the volumes were devoted to spelling, grammar, rhetoric, poetry, logic, arithmetic and chronology.

Whether or not Alchemy can be considered a science may be a moot point, but there was published in Paris in 1812 an edition of Charles Olliffe's *Les Alchimistes d'Autrefois*, which measures about $3\frac{3}{4}$ by $2\frac{1}{2}$ inches. This is probably biography.

In 1839 Daniel Cooper published in London a miniature book of 148 pages, having the title *Little Book of Botany* ($3\frac{3}{4}$ by $2\frac{1}{4}$ inches). About the same time C. Tilt, also of London published in his set of children's books called "My Own Library" four titles on scientific subjects: W. May's *The Little Book of British Quadrupeds*, W. May's *The Little Book of British Birds*, C. Williams' *The Surrey Zoological Gardens*, and C. Williams' *The Zoological Gardens, Regent's Park*. All measure about 3 by $2\frac{1}{2}$ inches.

In the years 1892 to 1896 a very comprehensive attempt was made to cover all fields of science in one set of 60 miniature volumes. This series was called the "Repetitions-Bibliothek", and each volume was about 2 inches tall. The set included books on organic chemistry, unorganic chemistry, on botany, zoology, physics, mechanics, electricity, etc.

MINIATURE COOK BOOKS

Cook books in miniature seem to be an exclusive product of the present century. In 1906 Matilda Dodds' *Handbook of Practical Cookery* was published in London by Eyre & Spottiswoode with 836 pages of text and 50 pages of illustrations, measuring $2\frac{1}{4}$ by $1\frac{1}{8}$ inches. This seems to be the first miniature cook book.

Between 1905 and 1907 from Providence, R. I., printed by Livermore and Knight, came the Tiny Book series — *The Tiny Book on the Chafing Dish*, *The Tiny Book on Salads*, *The Tiny Book on Cocktails*, and *The Tiny Book on Sandwiches* — each being about 2 by $1\frac{1}{4}$ inches. The same four titles were also bound together in one volume with the title *The Chunky Book*.¹⁰

The same firm of Livermore and Knight also published another series of cook books — The Thirty-three series. There were at least three titles in this series, which was about the same size as the Tiny Book volumes. These titles were *Thirty-three Dinners*, *Thirty-three Luncheons*, and *Thirty-three Special Menus*.

In 1912 George Newman in London, published the *Little Book of Jewish Cookery*, which has 96 pages, printed in red and black, and measures $3\frac{1}{2}$ by $2\frac{1}{4}$ inches.

The latest of these little cook books is Ruth Adomeit's *Little Cooky Book*, printed by the Lilliputter Press in Vermont — $2\frac{1}{4}$ by $1\frac{1}{4}$ inches. The sub-title reads "Thirty-one favorite recipes of a Minibibliophile", and the little volume contains 91 pages and a dozen line drawings by Helen B. Herrick. It is sold in its own plastic case.

MINIATURE HERALDRY BOOKS

There are only two miniature books on Heraldry included in this bibliography — and they were published over two hundred years apart. The earlier one is the *Coats of Arms of the King and All the Lords Spirituall and Temporall of England*, which was published in London about 1700 and which measures $3\frac{1}{2}$ by $2\frac{1}{2}$ inches. It contains over 200 copper plate illustrations of coats of arms, and is listed in the *Catalogue* of the Spielmann Collection.¹¹

The other miniature book on Heraldry is a little book called *Heraldry*, written by Joseph Wolf, Head of the Genealogy and Local History Department in Newberry Library in Chicago, and printed at the Petit Oiseau Press in 1956. It measures 2 by $1\frac{1}{2}$ inches, contains 33 pages, and is a treatise on American heraldry, illustrated by six hand-colored coats of arms, mostly of the Agnew family.

¹ Tuttle *Catalog* 226 (July 1949) no.566.

² Tuttle *Catalog* 279 (Aug. 1953) no.538.

³ *Newsletter of the LXIVmos*, no.10 (Aug./Sept. 1928) p.23-24.

⁴ Tuttle *Catalog* 288 (Summer 1954) no.46.

⁵ Tuttle *Catalog* (1957)

⁶ Tuttle *Catalog* 235 (1950)

⁷ Tuttle *Catalog* 288 (1954) no.162.

⁸ *Newsletter of the LXIVmos*, no.12 (Nov. 1928) p.9-10.

⁹ *idem*, no.13 (Dec. 1928) p.3-8.

¹⁰ *Miniature Book Collector*, v.2, no.2 (Sept. 1961) p.20-21.

¹¹ Spielmann, Percy Edwin. *Catalogue*. London, [1961] no.98. and Olschki *Catalog* 133 (Spring 1957) no.194.

RELIGIOUS MINIATURE BOOKS

The tradition for religious books to be "printed small" goes back to the 14th and 15th centuries to the manuscript *Horae* and other such books which were made in miniature size.¹ This tradition, although not so strong today, still lingers.

It is often said that the *Bible* is the most frequently reprinted book, and this holds true also in the miniature book field. We find editions of either the whole *Bible*, or of its various parts, appearing in every century, and almost in every year.

The earliest miniature edition of the *Bible* printed in English, according to Charles Elton² appeared from the hand of the printer Robert Redman as early as 1540. Elton says it is a 16mo but gives no size. The next miniature edition found printed in England is the [1589?] *New Testament* printed at Cambridge by John Legate. It is a Geneva version and is, according to the *Newsletter of the LXIVmos*,³ described as a 24mo dated [1589] by Cotton, as a 32mo dated [1590] by the British Museum, as a 48mo printed in 1590 according to Lea Wilson, and as a 32mo published in [1593?] according to Bible House. The copy described in the *Newsletter* is 3 by 1¾ inches tall. Another Geneva version of the *Bible* was printed in London by the deputies of Christopher Barker in 1592 and measures 2½ by 1½ inches (S.T.C. 2157).

In 1890/91 in the packing of a cover of an old law book was found a fragment of 32 pages of a 16mo edition of a Coverdale version of the *Bible*, whose pages measured 3¼ by 2½ inches. It is thought to have been printed about 1550.

A miniature Greek edition of the *Bible* was printed in Basel in 1536 by John Valderius, a 32mo, which Darlowe and Moule in their bibliography call "The first miniature edition of the Bible".⁵

In 1545 Robert Estienne, in Paris, printed his Latin edition of the *Bible* in octavo, called the "Bible Vatable" which Nauroy⁶ calls "the most ancient microscopic edition". Neither Nauroy or Kleemeir,⁷ who also cites it, give the size, and both include microscopic printing as well as miniature editions. However, Helen Wright in writing of the 1905 exhibition of miniature books in the Library of Congress,⁸ gives the Robert Estienne 1545 edition of the *Bible* as being in the exhibit and says that the largest shown in the exhibition was 2½ by 2 inches.

Both Nauroy and Kleemeier list editions in French of the *Bible* printed in Geneva in 1564 and 1570, again giving no size, but describing the first as an 8mo and the second as an 18mo.

The earliest miniature *Bibles* in Hebrew that I have found are the edition of 1529 printed in Leyden (Lugduni) by John Clein on a page measuring 99 x 68 mm. and the 1573 edition printed at Antwerp by Christopher Plantin on a page of 100 x 49 mm., both of which fall into the miniature class.

There have also been miniature editions of picture *Bibles*. An edition in two volumes called *Das Alten Testaments Mittler* and *Das Neuen Testaments Mittler* was printed without place or date, but is supposed to date to about 1600, measures 2 by 1½ inches, and consists of a series of copperplate illustrations picturing scenes from the Bible drawn by Christian and Magdalena Kuslin. There is a caption beneath each plate giving the title of the picture and the book and chapter of the Bible which it illustrates.⁹ One volume only was offered for sale by a Buenos Aires book dealer in 1948 for 250 pesos, or about \$60.00.

Another illustrated edition of the Bible, the *Kleine Print Bybel afte 170 Geschiedenisse des O. en N. Testaments*, was published in Gravenhage by D. Langeweg, again with no date, but estimated to be about 1750.¹⁰ It is engraved

throughout and the binding measures $1\frac{1}{8}$ by $1\frac{1}{8}$ inches, with a page of $1\frac{1}{2}$ by $1\frac{1}{8}$ inches. The last leaf gives the name of the artist: J. Besoet. It includes 81 engraved pictures each measuring $1\frac{1}{8}$ by $\frac{1}{8}$ inches.

About 1782 there appeared in England *A Curious Hieroglyphick Bible*, (not a miniature) in which the passages were partly represented by emblematic figures. This at once became popular and was kept in print both in England and in America for nearly a century. Thomas Bewick made cuts for several editions. The earlier editions have disappeared but ragged copies of the fifth edition, dated 1787, still exist.¹¹ A miniature *Hieroglyphic Bible* was printed by David Bryce about 1900 and is listed in both his 1902 and 1906 catalogs. It consists of two volumes and measures about $3\frac{1}{2}$ by $2\frac{1}{4}$ inches. It was issued both in Bryce's Golden Thought Series and in his Tartan Series. The colored illustrations were done by Frederick A. Laing.

The most remarkable development in the printed miniature editions of the Bible is the publication of rhymed versions in which a whole chapter or book of Bible is reduced to a very short verse. As early as 1596 a H. Clapham published in Edinburgh a normal sized volume entitled *A Brief of the Bible drawn first in English Poesy*; and a Simon Wastell published in 1629 in London a *Microbiblon, or the Bible's Epitome in Verse*. These were not miniature books but are evidently the beginning of the idea of putting the Bible into verse, probably for easy memorizing. In 1601 Valentine Sims printed for Nicolas Lyng of London a copy of John Weever's rhymed version of the Life of Christ, called *An Agnus Dei*, which was miniature in size, since it measured only $1\frac{1}{2}$ by $1\frac{1}{8}$ inches. It is now very rare, only two copies are known to have survived. This little book was reprinted in 1603 (a copy in the Victoria and Albert Museum in London), and in 1606 (a copy was in the Huth Library). Another edition was printed in 1610, and a copy of this edition was sold at the Christie-Miller Sale in 1925 for 150 pounds (*i.e.*, \$750). If there were later editions they have as yet not been discovered.

A rhymed version of both the Old and New Testaments was published by John Taylor, the Water Poet of London. The idea was evidently copied from Weever's *An Agnus Dei* as it was about the same size. Taylor's version included both the Old and New Testaments, the Old Testaments part being called *Verbum Sempiternum* and the New Testament being called *Salvator Mundi*, but they were usually published together in one volume. For a long time the first edition was thought to be the Aberdeen 1670 edition, but in 1893 an edition dated 1616 ($1\frac{1}{2}$ by $1\frac{1}{4}$ inches) turned up and was purchased by the British Museum. This 1616 edition was then considered to be the first edition until 1908, when Colonel James Allardyce of Colquhoun, Scotland, found among his family treasures a copy of the *Verbum* dated 1614. This 1614 edition was entitled *Verbum Sempiternae*, which spelling was corrected in the 1616 edition. Col. Allardyce died in 1910 and he left his copy to the Aberdeen University Library.¹² In this 1614 edition the Old Testament was dedicated to Queen Anne (who died in 1612) and the New Testament was dedicated to Prince Charles as Heir Apparent, which he became in 1612 on the death of his older brother. In view of these facts it is thought by some that there was an edition in 1612, but, if so, no such edition has yet been found. Several editions are known to have been published in the 17th century — London 1616, London 1631, Aberdeen 1690, London 1693, a "2d edition" in London in 1694 or 1695, and a "3d edition" printed by Tho. James in London in 1695 or 1696. These later editions have grown in size to about $2\frac{1}{2}$ by $1\frac{3}{4}$ inches.

The little versified edition of John Taylor continued to be popular and of the 18th century we have record of five editions printed in London from 1701 to 1775. An edition printed in Coventry about 1750 ignores John Taylor as the author, and the "Address to the Reader", while reading word for word the same as in the earlier editions, is now signed "J. Harvey". The little Taylor book also became popular in America and we have 8 editions recorded in the 18th century printed in Philadelphia, New York, Boston and Providence between 1754 and 1798.

The popularity of Taylor's little *Verbum* continued into the 19th century with American editions dated 1801, 1805, 1810, and 1818. In the last half of the century the little book was again reprinted in London. In 1849 Longman & Co., reprinted the 1693 edition, but revised the spelling and so lost for it most of the quaintness and charm of the book. This Longman edition of 1849 was reissued in 1850, 1851, 1854, 1856, and 1860. It was again reissued in 1888 by Hodder & Stoughton, who added a single red line border to each page. This Hodder & Stoughton version was also reprinted in New York by A. D. F. Randolph & Co. in 1897.

John Taylor's rhymed version of the Bible was translated into both French and Dutch and possibly German during the 18th century. The French edition is called *La Sainte Bible, mise en vers par J. P. J. du Bois*, and there are editions dated 1752, 1754, 1759, 1762, and 1782. The Dutch edition is called *Biblia afte Inhoud des O. en N. Testaments*, and is dated 1750.

Another rhymed version of the Bible that was also popular, was Benjamin Harris' edition. As far as known the first edition of the Harris version appeared in London in 1698, illustrated with 16 woodcuts and measured 3 x 2 inches. There were 12 editions of the Harris version published during the 18th century, mostly in London, although an edition of 1717 and one of 1729 were printed in Boston, and a 1724 edition was printed in Edinburgh. Harris' version was not as concise as Taylor's version and was not so popular. In fact Taylor's original version is much more enjoyable today than either the one by Harris or the revised version of Taylor made in the late 19th century, as the following sample from the Book of Esther show:

Harris	Taylor, original.	Taylor, revised.
Yet Mordecai to Esther sues Who begs the King to save the Jews	The Iewes are sav'd by Esther's suit from death	The Jews are sav'd by Esther's suit from death
At which proud Haman's base decree	And Haman and his sons hang'd, lose	And Haman and his sons deprived of
Reversed is immediately And Haman hang'd whilst Mordecai	their breath.	breath.
Is clothed in the King's array.		

As can be seen, the original Taylor version is concise, expressive and to the point. The revision rather tames it, and it is not nearly so expressive. Another example shows this — *i.e.* the story of David and Goliath. Originally John Taylor expressed it thus:

Young David comes, and in his hand a sling
And with a stone the giant downe doth ding.

The revised modernized version proceeds to take out all the impact of the action with this tame version:

The stripling David comes, and with a sling
The giant wounds, and to his death doth bring.

Even the French version retains the original John Taylor flavor and impact:

David, avec sa Fronte & cinc cailloux s'apprete
Al frappe ce geant & lui coupe la tete.

In addition to these rhymed versions of the Bible another form was very popular, that is the *History of the Bible*, which gives in prose a very abridged version of the entire Bible. These were even more popular than the rhymed versions. Axon in *Notes & Queries*¹³ mentions a "Bible History with cuts" printed in London in 1700, a 64mo, but gives no more information about it. R. Wilkin in London in 1727 printed a *Biblia or Practical Sumary of ye Old and New Testaments*, which measured 1¾ by 1¼ inches. Some copies have this 1727 date on the title page altered by hand to read "1728". This prose version was reprinted many times.

In 1771 W. Harris published his *The Bible in miniature, or a concise history of the Old and New Testament*. This was a reprint of the 1727 Wilkin edition, with a changed title (1½ x 1 inch). Elizabeth Newberry in 1774 published a rival edition bearing the same title as W. Harris's 1771 edition, only with the word "miniature" on the title page spelled "miniutire". In 1775 another edition of Wilkins's version appeared without place or name of the publisher with the title *The History of the Bible Compiled for the Use of the Emperor of Liliputia*. Printed in Lilliput 1775. It also measures 1½ by 1¼ inches.

Both Newbery and W. Harris published several editions of their Bibles in miniature editions, and they were reprinted many times in later years. These abridged versions of the Bible, bearing such titles as *Bible in Miniature*, *History of the Bible*, *Bible History*, *Short History of the Bible*, etc. were quite popular in England through 1870. There were 28 editions published during the 19th century mostly from London, but also from Gainesborough, Leicester, Edinburgh, Birmingham and Coventry.

But it is in America that the popularity of these little histories of the Bible was really apparent. Many editions have, no doubt, been lost without a trace, but the earliest edition we have found is from Hudson, New York, printed by Ashbell Stoddard in 1793. It was a mere pamphlet of 31 pages measuring slightly under 3½ inches, reprinted in New York by H. Gaines in 1794, in which edition it had grown in size to 4 inches. Miniature histories of the Bible were printed in the 19th century in New York City by Gould & Van Pelt, W. B. Gilles and Samuel Wood; from Boston by H. Sprague, D. Hale & Lee and Shepherd, etc. but nearly every town of any size also boasted of an edition of the *History of the Bible*. The roll of towns in New York State, each of which contributed at least one edition of the *History*, contains the names of Albany, Buffalo, Cooperstown, Otsego, Lansingburg, Troy and Sandy Hill. Vermont is represented by Rutland, Brattleborough and Woodstock; New Hampshire has an edition from Sandbornton; Massachusetts, in addition to Boston, has an edition for Worcester; Rhode Island has an 1832 edition from Providence. Connecticut is represented by editions from Bridgeport, New London, and Hartford.

Pennsylvania has editions printed in Philadelphia; and Maryland has editions printed in Baltimore. Not to be outdone by the eastern states, Ohio has an edition of the *History* printed in Cincinnati as early as 1815. Some 80 different editions have been found printed in the United States from 1793 to 1890.

Toward the end of the 19th century "finger editions" became popular. The Oxford University Press published a finger edition of the *New Testament* in 1892 which measured about $3\frac{3}{4}$ by $1\frac{1}{4}$ inches. The Oxford University Press also published a finger edition of the *Bible* which measures about $3\frac{1}{2}$ by 1 inch in size.¹⁶

The popularity of the Bible as a subject for reproduction in miniature form also extends to the printing of parts of the Bible. Editions of the *Psalms*, for example, were always popular in miniature form, and there were at least nine editions of the *Psalms* in Latin in miniature form during the 15th century. Miniature editions of the *Psalms*, either complete, or containing individual Psalms only, have appeared as late as the first half of the 20th century. The earliest edition of the *Psalms* in miniature is the *Psalterium* printed at Cologne, probably by Ludovicis de Rencken as suggested by A. Voullieme.¹⁵ This *Psalter* is dated Nove. 18, 1483, and has a 68 x 40 mm. printed area ($2\frac{3}{4}$ by $1\frac{1}{4}$ inches). Another miniature *Psalterium* printed in the 15th century is the one printed in Nuremberg by Caspar Hochfelder, dated July 8, 1497, which has a printed area of 46 x 31 mm. ($1\frac{1}{8}$ by $1\frac{1}{4}$ inches).

In the 16th century a Greek edition of the *Psalms* was published by Wolfgang Cephalaeus at Strassburg in 1524, reprinted in 1528. It was again reprinted in Antwerp by J. Grapheus in 1533. This edition measures $3\frac{1}{2}$ by $2\frac{1}{2}$ inches. Cephalaeus reprinted it again in 1545. Editions of the *Psalms* in miniature, translated into French by Clement Marot and Theodore de Beze, appeared in Paris in 1562, 1563, and 1577. A *Psalms* in English, edited by Sternholde appeared in London in 1597. Some 13 editions of the *Psalms* in English were printed during the 16th century.

Of the some 46 English editions of the 17th century we find many were editions by Sternholde and printed in London by the Company of Stationers, reprinted several times by them between 1609 and 1641. A Dutch 17th century edition of the *Psalms* appeared in Amsterdam in 1619, printed with an edition of the *New Testament* and a *Catechism*. French editions in miniature of the *Psalms* translated by Clement Marot and Theodore Beze were printed in Sedan in 1626 and 1635, and in Charenton by Olivier de Varenne in 1670, in Geneva in 1671 and 1682, and in Amsterdam in 1677.

An Italian miniature edition of the *Psalms*, a 32mo, was printed as early as 1573 in Paris by Pierre L'Huillier. There is a copy of this edition printed on vellum in the Bibliotheque National of Paris according to Kleemeier.¹⁶ An Italian edition of part of the *Psalms* was printed in red and black by Misserini in Venice in 1628. It has as title *Li Sette Salmi Penitentiali et molte devote oratione et un breve modo de esaminare la coscienza*, and contains 79 leaves, and measures 53 x 35 mm.¹⁷

German 17th century miniature editions of the *Psalms* were printed by J. Jannon in Sedan in 1629, by Johann Janssen in Amsterdam in 1649, in Dantzic about 1665, and in Amsterdam in 1685. A seventeenth century Latin edition of the *Psalms* in miniature appeared in Colonia Agrippina printed by Bern. Gualterius in 1630. A miniature Hebrew edition of the *Psalms* was printed by Johan Maire at Lugduni Batvia in 1637 which measures about 4 by 2 inches. Both a Greek and a Latin edition of the *Psalms* in miniature came from the press of Christopher Plantin in 1580. Two miniature editions of the *Psalms* in Shorthand appeared in London about 1659. Vail

mentions an American miniature edition of the *Psalms* in English printed by Samuel Green in Cambridge, Mass., in 1651.¹⁸

Among the 17 miniature editions of the complete *Psalms* published in the 18th century, all about 3 inches tall, there are, an edition in French by Robert Rogers in 1702, a German edition according to Martin Luther's translation from Strassburg in 1742, a Dutch edition from Amsterdam by H. Brandt in 1777, an English edition printed in Glasgow in 1779, and one in the same year from Edinburg, and an edition of the *Psalms* in English from Philadelphia by W. Young in 1783.

During the 19th century some 40 editions of the *Psalms* or portions of the *Psalms* were printed in miniature form in English, French, Swedish, Dutch, Hebrew, and Portuguese. In Bristol, England, J. Wright about the middle of the 19th century published individual *Psalms* in separate volumes, such as the *103d Psalm* in 30 pages measuring $1\frac{1}{8}$ by 1 inch, and the *33d Psalm* and the *102d Psalm* in the same size. J. Wright also printed an edition of the *74th Psalm*, the *90th Psalm*, the *71st Psalm*, the *23d Psalm*, etc. John Showell in Birmingham, England, about the same period printed an edition of the *34th Psalm* in a book about the same size as the Bristol editions, and T. Groom, also of Birmingham, published an edition of the *51st Psalm* in 15 pages measuring about $1\frac{3}{4}$ by $1\frac{1}{4}$ inches.

Some editions of the *Psalms* were also printed in the 20th century, but more frequently we find separate editions of the individual *Psalms*, such as the *23d Psalm* printed in 1938 by Washburn, and the *36th Psalm* printed by Washburn in 1940.

Beginning about 1830 the individual books of the Bible were printed separately by J. Nisbett in London, by T. Groom in Birmingham, and by the firm of Hamilton Adams & Co. in London. These all measure about $2\frac{1}{2}$ by 2 inches, and make attractive little books, easy to read, and very handy to carry to Bible Study Classes. In 1961 an edition of *The Song of Solomon* was printed at the Black Cat Press in Chicago, which book measures about $2\frac{1}{2}$ by 2 inches.

As to the smallest edition of the Bible, part of the Bible, or Bible History ever printed, the choice is dependant on whether or not you include photographically reduced books. The earliest known edition of John Taylor's *Verbum Sempiternum*, that of 1614, is the smallest printed with movable type, measuring only $1\frac{1}{4}$ by $1\frac{1}{8}$ inches. This is even smaller than the David Bryce 1896 edition of the *Holy Bible*, which was reduced by photography to a size of $1\frac{3}{4}$ by $1\frac{1}{4}$ inches. However Bryce did publish an edition of the *New Testament* in 1895, also by photographic reduction, and it measures only $\frac{3}{4}$ by $\frac{1}{2}$ inches. The smallest part of the Bible ever printed is, however, the tiny *Lord's Prayer* printed in the 1950's — a mere $\frac{1}{4}$ by $\frac{1}{4}$ inches.

Religious books other than the Bible, parts of the Bible, etc., have always been popular subjects for miniature books. Miniature books from the Incunabula period are all religious. The little *Horae* were very popular during the 15th century and continued to be popular into the 18th century. Early in the 18th century the production of miniature *Horae* almost stopped, although editions of the little French prayer book, Petit Paroissien, is continuing with the latest miniature edition recorded in this bibliography being a 1948 edition from St. Anne de Beaupre in Belgium. The *Book of Common Prayer* is still popular in miniature form, editions being published by the Oxford University Press, etc. Also miniature editions of *Manuel for Catholic Prayers* are still being published in miniature size in this country by various Catholic presses.

The earliest miniature edition of the *Imitatio Christi* was the edition from Antwerp in 1550 and this little book has been reprinted in miniature many times, the last edition recorded here being a 1945 edition by Giovanni Scheiwiller in Garoleto. The *Meditations* of St. Augustine, while not so popular as the *Imitatio Christi*, nevertheless appeared in miniature form even earlier — the first edition ca. 1490, a 32mo. The latest recorded edition in this list is one from Florence, Italy, printed by Barbera in 1864 in his "Collezione diamante".

The 19th century saw the increase in miniature religious tracts of all descriptions in both England and in the United States. The Religious Tract Society in London, and the American Tract Society in New York, published miniature books with such titles as *Small Rain upon the Tender Herb*, *Dew Drops*, *Gold Dust from the Psalms*, *Sunbeams*, etc. Many contain a verse from the Bible for each day of the year.

Little pious and virtuous tales, popular for the edification of children during the 19th century, might find a place here as religious literature. These include the moral tales of Mrs. M.M. Sherwood, Mrs. A.L. Barbauld, Mrs. L.L. Cameron, Jane and Ann Taylor, etc. Although these were meant to be entertaining, they were also meant to be instructive and to show the rewards of good behaviour and the punishment for bad behaviour, idleness, etc.

Miniature editions of the Koran are also very popular. These were first produced in manuscript and in the Topkapu Museum in Istanbul they have a collection of about 1500 miniature manuscript Korans.¹⁹ Those that are octagonal in shape are called "Banner Korans" and are meant to be carried on a flagstaff into battle as a talisman. The earliest printed miniature Koran that has come to my attention was published about 1880 and measures about 1 x ¾ inches. Its title is given as *Koran Miniature* but no date or publisher is given. Gumuchian lists it as no. 4067 bis. A copy of the Koran was printed in Arabic in Turkey about 1890 which measure ¾ by ⅝ inches. The most famous and the most frequently encountered miniature Koran, however, is the Bryce miniature *Koran* printed about 1906 and issued in a metal amulet with a magnifying glass in the cover.

The National Press in Cairo in 1924 issued a copy of the *Koran* about the same size as the Bryce Koran. An edition of the *Koran* was offered in Bondy's *Catalogue* 63 and was described as printed in Czechoslovakia about 1950.²⁰ It is further described as being without place or date and as having a magnifying glass attached to it by a silk thread. Dawson's *List* 6 also lists a *Koran* without place or date and with a magnifying glass attached to it with a silk thread. It measures about 1½ by 1 inch, as does the Bondy copy. Dawson states that it was printed in Holland sometime in the 20th century.²¹

India's sacred book, the *Mahabharata*, is also represented in miniature form by a tiny edition of the *Bhagavadgita*, a philosophical dialogue between Krishna and Ayuna on divine matters, which is considered as the most sacred devotional literature of India. An edition was published in India in Sanskrit as early as 1853, which edition measures 2¼ by 1¾ inches. Bryce also published an edition about 1900 by photographic reduction. The latter contains eleven full page illustrations, and measures 1 x ¾ inches. This was also issued in a metal case with a magnifying glass in the top cover.

¹ Elton, Charles and Mary. "Little Books", in *Bibliographica*, v.3 (1897) p.201.

² *ibid*, p.208.

- ³ *Newsletter of the LXIVMOS*, no.8 (May 1928) p.[3].
- ⁴ Slater, J.H. *Round and About the Bookstalls*. London, 1891. p.85-86.
- ⁵ Darlowe, T.H. and Moule, H.F. *Historical Catalogue of the Printed Editions of Holy Scripture in the Library of the British and Foreign Bible Society*. London, 1903-11. v.3, no.4610.
- ⁶ Nauroy, Charles. *Bibliographie des impressions microscopiques*. Paris, 1881. p.16
- ⁷ Kleemeier, F.I. "Kleine Bucher und Mikroskopische Drucke" in *Borsenblatt fur den deutschen Buchhandel*, v.73 (June 9 and 11, 1906) p.5729
- ⁸ Wright, Helen. "Miniature Books" in *Boston Evening Transcript* (Nov 25, 1905) Part III, p.6.
- ⁹ American Art Association, N.Y. *An Unusual Collection of Miniature Books, Formed by a Lady*. New York, [1928] no.48.
- ¹⁰ Spielmann, P.E. *Catalogue...* London, [1961] no.280.
- ¹¹ Stone, W.M. *Four Centuries of Children's Books*. Newark, N.J., 1928. p.5.
- ¹² Stone, W.M. "The Verbum Sempiternum of John Taylor", in *The American Collector*, v.5 (November 1927) p.47-48.
- ¹³ Axon, W.E.A. in *Notes & Queries*, ser.5, v.6 (Sept. 30, 1876) p.266.
- ¹⁴ *Newsletter of the LXIVMOS*, no.18 (May 15, 1929) p.3
- ¹⁵ Voullieme, A. *Buchdruck Kolns*. Bonn, 1903.
- ¹⁶ Kleemeier. *op. cit.* p.5279. and Nauroy. *op. cit.* p.46-47.
- ¹⁷ Olschki *Cat. 133* (April 1957) no. 163.
- ¹⁸ Vail, R.W.G. "A Lilliputian Library" in the *New York Public Library Bulletin*, v.33 (January 1929) p.4
- ¹⁹ *Miniature Book Collector*, v.2, no.1 (June 1961) p.12.
- ²⁰ Bondy, Lewis. *Catalogue 63* (November 1963) no.310.
- ²¹ Dawson Book Shop. *List 6* (November 1963) no.6.

MINIATURE CHILDREN'S BOOKS

Since many children's books are miniature in size and many miniature books are especially written for children, the history of miniature books and the history of children's books coincide somewhat.

During the middle ages books for children, as we think of them today, did not exist. Books of any kind were very scarce, handwritten and very expensive. Reading was confined to the monasteries and to scholars. The idea of special books for the amusement of children was, of course, preposterous. Books were far too precious to be handled by children, except for school books, abecedariums, primers, etc. Even after printing was invented in the middle of the 15th century, books were still far too expensive and as yet too scarce to permit children to handle them. It took nearly three centuries before books became commonplace enough, and the art of reading became the normal heritage of enough children so that special books for children, geared to the childish imagination, could develop.

The earliest books written especially for children were "lesson books", the first being the "Hornbook", of which we have examples originating in the 15th century and surviving to our times. These were used to help children learn to read. They were popular in England and were imported to the American colonies. These horn-books were paddle-shaped pieces of wood, on which a piece of paper, or vellum, printed or handwritten on one side with a cross, followed by the letters of the alphabet and the Lord's Prayer, was placed on the paddle, and covered with a thin sheet of transparent horn, which was fastened to the wood by small strips of latten. The horn was used to protect the text from being worn, dirtied or torn by children's grubby little fingers. These horn books usually measured about 5 by 2¾ inches (including the handle) although some were smaller, and they could easily be handled by small children. Some horn books were made of ivory, gold, or silver, instead of wood. As books became more common, the horn book lost its wood, its handle, and its very name, which was changed to "battledore". The text remained, printed on folded cardboard with the lesson side varnished for protection. Later yet the battledore was made of folded paper — extra leaves were added, to make booklets of 4, 8, or 16 pages, and their content was enlarged into spelling books and primers. The very popular *New England Primer* was a seventeenth century version of the Hornbook. It was first printed in 1690 by Benjamin Harris of London, and was reprinted many times in miniature sized formats both in England and America. School books such as Latin texts of grammar, rhetoric and music were also in existence from the early days of printing, but they were not usually in miniature size.

Some adult books, large in size but containing pictures, were enjoyed by children before special books were written for them. Some of these books were the *Nuremberg Chronicle*, Foxe's *Book of Martyrs*, and *Orbis Pictus* by Commenius. The pictures were entertaining, though sometimes gruesome.¹

During the 15th century the printer Gerhard Leeu made a practice of printing small religious books. He printed two prayer books which fall into the miniature class and which consisted mostly of pictures. The earliest was called *Rosarius Beatae Marie Virginis*, and was printed at Antwerp about 1485, although Stillwell lists it as "Germany, after 1500?". It contains crude but spirited woodcuts (one per page) colored by hand, with a few lines of text under each picture. The woodcuts measure 55 x 45 mm. (2¼ by 1¾ inches). The woodcuts and text together measure 71 by

45 mm. (3 by 1¼ inches) and show scenes from the life and passion of Christ. The other little book was also printed at Antwerp and is dated Feb. 10, 1488. It is written in Dutch with the title *Van die Geisteleke Kintshept Jesu*. It also contains one woodcut per page with a few lines of text under each picture. The woodcuts measure 38 by 45 mm. (1½ by 1⅞ inches) and woodcut and text together measure 70 x 46 mm. (2¾ by 1⅞ inches). It also shows scenes from the life of Christ.

In addition to textbooks of grammar, rhetoric, etc., for children, there were also lesson books that gave instruction in manners and morals. One such was the *Babee's Boke*, which was written about 1475. In the 17th century the growth of Protestantism emphasized the moral tale, and books for children appeared filled with religious instruction, such as James Janeway's *Token for children*, which instructed the child in the art of preparing for death.

Janeway, James. *A token for children*, being an account of the conversion, holy lives and joyful deaths of several young children. London [1826?] 2⅞ by 1¼ inches.

First miniature edition found, although the book was first printed in 1621.

In England during the 17th century the chapmen (peddlers who sold from door to door) with their little penny pamphlets illustrated with crude woodcuts and usually containing 8 or 16 pages, popularized reading among children, although not all chapbooks were written for children. Some of these chapbooks were miniature in size, but, of course, not all survived. In the chapman's pack could be found such books as ABC books, nursery rhymes, primers, hymn books and songs, fairy tales, fables, histories, etc. They continued to be sold in England and America until the middle of the 19th century.

The first miniature books — other than school books — written especially for children seems to be the 1601 edition of John Weever's *Agnus Dei*, and the 1614 (?) edition of John Taylor's *Verbum Sempternae* [!]. Both of these books were primarily for religious instruction, but because of their being in rhyme they were both entertaining and attractive. Another century would pass before books for children developed that would amuse as well as instruct.

It was about 1740 that children's books as children's books began to be printed. It was in that year that Thomas Boreman, a London book publisher, started his series of little books written especially for the entertainment of children. Boreman has his book-stall for selling books "near the two giants in Guildhall", as he states on one of his title-pages. He had started printing as early as 1735, but in 1740 he published his first children's book, *The Gigantick History of the Two Famous Giants and Other Curiosities in Guildhall, London* (2¼ by 1⅞ inches). His purpose in publishing his books is expressed in verse on the verso of the title-page of his *Gigantick History*:

During the Infant-age
ever busy and always
inquiring, there is no
fixing the attention of
the mind, but by amusing it.

In this first volume he printed a list of 85 names of children who has subscribed for the book. In his preface he announced his intention of publishing a second volume, thus:

Then, very soon
I'll print another,
Which for size
Will be its brother.

Such pretty things
It will contain
You'll read it o'er
And o'er again.

The second volume appeared shortly with the title *Gigantick History, volume the second*. In this second volume his list of children subscribing had grown to 123.

His *Curiosities in the Tower of London*, vol. 1, was issued in 1741 and contained a list of 165 subscribers. The list of subscribers continued to grow through several volumes, until he published the second volume of his *History of Westminster Abbey* (1742), which contained very dull descriptions of tombs in the Abbey, and was not well received, and evidently subscribers for a planned third volume were not very plentiful, since in 1742 he interrupted the "Abbey" series to print *The History of Cajanus, the Swedish Giant*, who was a real person, named Daniel Cajanus, who had been born in Finland in 1709, and who was visiting London in 1742. In this book Boreman's list of subscribers had dwindled to 106. In 1743 Boreman printed his third volume of the *History of Westminster Abbey*, which was just as dull as the first two volumes. Although he had promised a fourth volume of his *History of Westminster Abbey*, his publication of juvenile books stopped in 1743.²

One of the inventions of the enterprising Mr. Boreman was to include in his texts references to other books he had published. This practice was later followed by Newbery in London, Isaiah Thomas in Worcester, Mahlon Day and Samuel Wood in New York, and probably by others as well. The Boreman books are very scarce. He printed a total of 6 titles in 10 volumes. Mr. Wilbur Macey Stone, writing in 1933, said his set was the only known complete set, and of the 10 volumes printed, only 24 other copies were known, scattered between five different owners.

Boreman's attempt to publish children's books was imitated by John Newbery, who is often called the originator of children's books. Newbery started publishing his children's books about 1745, the first being a series of books, measuring 3¾ by 2½ inches, called the *Circle of Science* in 10 volumes. The first volume was *An easy Introduction to the English language*, and was accompanied by *The Royal Batledore* (1 folded leaf). Other volumes consisted of a *Grammar*, a *Spelling Dictionary*, a *Writing book*, an *Arithmetic*, a book of *Rhetoric*, a book on *Poetry*, one on *Logick*, one on *Geography*, and one on *Chronology*. The series was reprinted with editions in 1748, 1755, 1769, 1770, 1776, and 1788. Newbery was also the first to collect the Mother Goose Rhymes in book form. He enlisted the help of Samuel Johnson and Oliver Goldsmith to supply material for children's books. Goldsmith is thought to be the author of *Little Goody Two Shoes*.³

Newbery died in 1767 but his publishing and printing businesses were continued with the publication of medical books being carried on by Newbery's son, Francis, and the production of children's books being continued by Newbery's nephew Francis Newbery and his step-son Thomas Carnahan. The nephew Francis Newbery died in 1780 but his widow Elizabeth Newbery carried on the printing of children's books with Thomas Carnahan until Carnahan's death in 1788, and then with John Harris, who succeeded to the business at the death of Elizabeth in 1821.

Children's books of the last quarter of the 18th century were influenced by the theories of Jean Jacques Rousseau, who claimed that the chief aim of education was to develop the natural man. The influence of these theories saw the rise of the didactic school, which by means of stories and socratic conversation endeavored to teach children astronomy, biology, geography, ethnology, political economy, and the cardinal virtues.⁴ Some miniature books showing Rousseau's influence are:

Cabinet of Lilliput. London, J. Harris, 1802. 12v. $2\frac{1}{2}$ by $2\frac{7}{6}$ in.

Infant Library, by John Marshall. London, [ca.1800] 16v. $2\frac{3}{4}$ by $1\frac{1}{6}$ inches.

Bibliothèque en miniature pour la jeunesse. Paris, Gide Freres [ca.1825] 16v. $2\frac{5}{6}$ by $2\frac{7}{6}$ inches.

Bibliotheek in miniatuur. Amsterdam, 1834. 10v. $3\frac{3}{6}$ x $2\frac{7}{6}$ inches Dutch translation of *Bibliothèque en miniature* [ca.1825]

Some writers of the didactic school were Mrs. Anna Laetitia Barbald and her brother, Dr. John Aiken, and Maria Edgeworth.

Barbault, Anna L. *Lessons for children 2 to 4 years old*. Portland, Me., 1793. 3v. $3\frac{3}{4}$ inches tall.

Aiken, John. *Farm-yard journal*. Cooperstown, N.Y., Phinney, 1809. $3\frac{3}{4}$ inches tall.

This didactic trend was continued during the first part of the 19th century, but toward the middle of the century the ideas of Froebel began to supplant the theories of Rousseau, with the result that not only were the intellect and moral natures of children to receive training, but also the imagination.⁵ As a result fairy tales and fables were introduced into children's books:

[Robins, Joseph] *The Fairy Annual* by Robin Goodfellow. London, 1838. $1\frac{1}{4}$ by $1\frac{1}{8}$ inches.

La Fontain's Fables. Paris, 1849. 2 x $1\frac{1}{4}$ inches.

Petit livre magique. [ca.1830] $2\frac{1}{4}$ x $1\frac{3}{4}$ inches.

Demoustier, C. A. *Mythologie*. Paris, 1835. $2\frac{3}{4}$ by $1\frac{3}{4}$ inches.

Shortly after the middle of the 19th century the realistic element was introduced into children's literature,⁶ but the puritan influence still lingered in America and children's books published in this country were apt to be sentimental, priggish and prudish until almost the end of the century.

The Babe of Heaven. Boston, American Tract Society [1869?]

Miniature Key to Heaven. Baltimore, 1880. $3\frac{3}{4}$ inches tall.

Robertson, F. W. *Bits of precious Ore*. New York [1883] $3\frac{1}{2}$ inches tall.

During the 20th century the idea of miniature books for children has almost disappeared, so that, while modern children's books at the present time are usually beautifully illustrated by famous artists, and many authors are writing delightful books for children, most of the books are very large in size. Miniature children's books of the 20th century are almost non-existent.

Harlequinades. Another form of book printed for children was the Harlequinade or Metamorphosis,⁷ which was usually larger than 4 inches, but there are some miniature editions, such as:

Animal Frolics; or, The Monkey and the Cat. [London], 1799.

One sheet of paper, 4 pictures, the top half of each has a flap which turns up to make 4 changed pictures, and another flap which turns down to make 4 more changed pictures, or a total of 12 pictures. Turning of each flap reveals not only a change in the picture but also a new verse of the story which includes directions as to which flap to turn next. The whole sheet measures 192 by 300 mm. (7½ by 11¾ inches). With all flaps turned in and pages closed it measures 97 by 75 mm. (3¾ by 3 inches.). It is hand colored and shows many signs of use, but is still intact.

Another example of a miniature metamorphosis is called *Curioſtie*, but has no date or publisher or place published, but was probably printed about 1820. It measures, when folded, 2⅞ by 1⅞ inches.

¹ Stone, W. M. *The Gigantick Histories of Thomas Boreman*. Portland, Maine, Sothworth Press, 1933. p.[5].

² *ibid.*

³ Stone, W. M. "The History of Little Goody-Two-Shoes", in the *American Antiquarian Society Proceedings*, V.49 (October 1939) p.333-370.

⁴ Gardner, Emelyn E. and Ramsay, Eloise. *A Handbook of Children's Literature*. Chicago, [c1927] p.174.

⁵ *ibid.* p.178.

⁶ *Ibid.* p.185-186.

⁷ Weiss, H. B. "Metamorphoses and Harlequinades", in the *American Book Collector*, v2. (Aug.-Sept., 1932) p.100-118.

MINIATURE ALMANACS

The number of miniature almanacs that have been printed is overwhelming — in fact so overwhelming that many collectors of miniature books do not try to collect them but are satisfied with one or two examples of a series, or one or two from each country, etc. There have been, however, some collectors who have specialized in miniature almanacs, such as Savigny de Montcorps, whose collection was housed in the musée de Arts Decorative; ¹ and the Marquis of Priola, who introduced Mr. Lavedan to the little almanacs. ² Mr. Lavedan collected some 200 miniature almanacs, mostly French, and each in a most beautiful binding. His collection was sold at auction in 1926. ³

Almanacs in miniature form have existed since at least 1475, as is attested by the little *Calendarium fur 1475*, printed at Trent, probably by Albrecht Kunne, ⁴ a copy of which is in the Newberry Library in Chicago. It has a printed area measuring 75 by 51 mm. (3 x 2 inches).

There are several examples of miniature almanacs from the 16th century, starting with the *Almanache for XII Yere*, printed by Wynkyn de Worde in London in 1508, ⁵ which measures 2½ by 2 inches, and of which at least 2 copies are extant, one in the British Museum and one in the Bodleian Library. There may have been others printed during the century, but the next of which I have record is the *Calendarium Gregorian*, printed in Antwerp by Christopher Plantin in 1580, which measures only 1¼ inches tall. Another edition was printed by Plantin in 1585 which is a little larger, being 2½ inches tall.

The 17th century saw an increase in the number of miniature almanacs printed, beginning with the *Kalendario* of 1633, of which a copy is listed as being in the Salomon collection purchased by Mr. Houghton. In England about the time of King James I a monopoly was granted in the printing of almanacs to Oxford and Cambridge Universities and to the London Company of Stationers, and they held this monopoly unchallenged for over 200 years. About 1669 the Stationers Company began to issue their miniature *London Almanacs*, which they continued to issue annually until at least 1887. These London Almanacs appeared in four different sizes, all miniature, depending upon the way in which they were folded and bound: ⁶

1. Normal size, and most common — as printed, 1 page per leaf — about 2¼ by 1¼ inches.

Each, except some of the early ones, had a folded frontispiece, a different picture for each year, such as:

- 1713 — Britannia on her chariot.
- 1737 — Cripple-gate, Lud-gate and New-Gate.
- 1788 — View of Granville Marina.
- 1887 — People's Palace, Mile End.

2. Double size — 2 pages per leaf — about 2½ by 2½ inches, oblong.

Each of this size also contains the frontispiece.

3. "Finger" size — each leaf folded in half vertically — about 2¼ by ½.

4. Smallest, also very common — each leaf folded in half horizontally — about 1¼ by 1¼ inches.

Beginning about 1574 the Stationery Company started another series of almanacs by John Goldsmith, which also was continued annually until about 1840. It is larger in size than the *London Almanacs*, but still miniature, as it is about 4 inches tall.

It was, however, the 18th century that saw the great flood of miniature almanacs, especially in France. At first they were merely almanacs, giving the calendar, predictions as to the weather, lists of "favorable" days and "dangerous" days, etc. Later they became annual accounts of historical events, and the very titles of the French almanacs showed the increasing power of the Absolute monarchy under Louis XIV and Louis XV:

*Le vrai etat de la France elles est gouvernee.
Le Parfait estat de la France.*

After the middle of the century the French almanacs increased even more in number and the titles became more frivolous:

*Le bagatelle du jour anne 1767.
Bijou-mignonne des dames. 1767.*

Many French almanacs appeared from the same publisher or printer year after year, such as the *Calendrier de la Cour*, which appeared from 1700 to 1792. It was begun in 1700 by Jacques Collombat, who continued it annually until 1778, when the publishing firm passed to the hands of the Widow Herissant, who continued the series. In 1792, in conformity to the spirit of the times the name was changed to: *Calendrier de al Republique Francaise*. It was published under this title from 1793 to 1803, when again the name was changed to keep in step with the times to: *Calendrier de la Cour Imperiales*. It was published under this title from 1804 to 1830, but there is no record of its being published after that date. French miniature almanacs were sometimes called "Collombats" from the name of the original publisher of this series.

There are other series of French miniature almanacs, which appeared annually: *Etrennes mignonnes* published at Liege from 1740 to 1790, and the *Reveille matin* published in Paris from 1765 to 1784.

Germany also had a series of miniature almanacs in this century — *Verbesserte Sach-Calender*, which was published in Halle, Leipzig, Nurnberg, etc., from 1727 to 1807 — published in oblong form about 1 by 2½ inches.

An Italian series called *Giornalletto Galante* was published from 1796 to 1829, about 2¼ inches tall. Other countries also printed miniature almanacs in the 18th century, such as:

Kleine Tijdwizen almanach. Amsterdam, 1791 and 1795.

Almanach de poche. Vienne, 1773.

Kalendario. Madrid, 1773.

Kalendario manual. Mexico City, 1775.

Stockholm almanac. Stockholm, [17—] oblong.

Almanac of the Court of Carlo Emmanuel IV of Savoy, King of Sardinia. [n.p.] 1798.

But again it is in France during the last half of the 18th century that the miniature almanac was the most popular. The new ideas which prevailed during the French revolution began to penetrate the life and thought of the people. This gaiety became fashionable and everyone was looking for amusement and diversion — and the almanac changed to suit the times. The little almanacs began to include riddles, proverbs, droll tales, pleasing prophecies, etc.. They were not only popular, but were also available to all. The colporteurs took them in their peddler packs to farmers, to the poor, to tradesmen, to churchmen, etc. By going to all walks of life they spread the ideas of the times, and served as a bond for the different classes.⁷ They appeared everywhere — carried in the pocket or in the hand, in sliding boxes, on writing tables; they were used as decorations on powder boxes, on boxes of candy,⁸ in sewing baskets, or were worn as trinkets. They were introduced to the court as objects of luxury, bound in embroidered silk, in painted white leather, in gold-stamped morocco. They were gay with tinsel and uncut gems, gold thread, and spangles, or ornamented with pictures “in gouche” under mica, etc. Their content again changed and they became collections of poetry, with colored pictures of costumes and fashions, and the calendar was reduced to 12 pages, folded and sewn separately to slide into an inside pocket.

Bindings became more elaborate, with inside pockets, with mirrors bound in the back, so that milady could check her hair-do, her rouge, or her beauty patches. They became filled with amorous poetry and stories, often disguised under seemingly harmless titles, and the god Eros appeared constantly in the tiny illustrations.

During the Revolution the reproduction of coats of arms in the book or on the bindings, was prohibited. The *Almanach Royale*, which had appeared faithfully for many years, suddenly in 1792 disappeared, and new titles appeared such as:

L'amour parmi les joux. 1791.

Nostradamus moderne. 1790.

Almanach des republicains francaise an III. [1792?]

Rarietes amusantes. 1792.

Telescope des clairvoyens. 1791.

Tresor des divination. 1791 and 1792.

In France many booksellers and *binders-doreurs* of the 18th century specialized in miniature almanacs. The earliest was Jacques Collombat, whose name became a synonym for the little 32mo volumes as mentioned above. Later Rene and Pierre-Paul Dubuissen specialized in the gold tooling of little 64mos. These binders offered different kinds of bindings for little almanacs destined for different groups of people. The most elaborate bindings — tooled morocco inset with gems, etc. — were destined for members of the court. For lesser persons, tooled morocco with gold dentelles and coats of arms, or other designs would suffice. For the general public copies were bound in plain untooled morocco, or with colored paper. Janet, whose name is frequently met with as a producer of miniature French books, toward the end of the 18th century, published an advertisement which describes many of the activities of the French booksellers and binders of the period:⁹

Janet, Bookseller, Music Merchant, and Doreur of leather, makes and keeps a stock of all sorts of Almanacs, with and without engravings, of pretty covers for almanacs, morocco in all colors, with and without looking-glasses,

embroidered in every style, with medallions, paintings and rings. He keeps the latest of everything in this line, of the best make inside, the whole provided with mirrors and little gussets, souvenirs of every size and style, and with a secret case for a portrait with glass. Small almanacs, with pretty engravings and mirrors for ladies. He places monograms, gold or painted as desired, with all sorts of inscriptions, upon portfolios and registers.

Another famous dealer in almanacs of the time was the Sieur Desnos, who called himself "Geographical Engineer and Bookseller to His Danish Majesty", etc. He had invented a fastener to prevent the little volumes from opening in the pocket. This consisted of two loops of leather fastened at the top and bottom of the back cover and a single loop fastened in the center of the front cover, through which loops, a pencil or stylus was thrust. He also invented a 48 page "Secretary" made of a "New Paper" "upon which one may", he states, "by means of an endless metal stylus fitted to the back, write as distinctly as with a pen" and says of it that it is economical "because one can wash it fifteen or twenty times in succession, by the simple means of a slightly moistened sponge, and trace new characters upon it". This "Secretary" could be inserted in all publications from his house.¹⁰

These little French almanacs, revealing as they did every thought prevalent in the air of their time, present for us the very spirit of the 18th century France. Naturally this spirit did not end abruptly with the end of the century, but extended into the 19th century, when the fondness for miniature almanacs continued in both France and England, and indeed, in many other countries also.

In 19th century England the long run of the Stationer's Company's *London Almanacs* continued until near the end of the century. In the 1830's another series of miniature almanacs started. This new series of English miniature almanacs was the *English Bijou Almanac* published in London by Schloss from 1835 to 1843, and which was only $\frac{3}{4}$ by $\frac{1}{2}$ inches in size. The series is interesting because of the tiny portraits of Byron, Schiller, Coleridge, Goethe, James Fennimore Cooper, Beethoven, and others that they contain. For example, the 1842 edition contains the "smallest" portrait of Dickens ever published. The *English bijou almanacs* for 1836 to 1839 were edited by L.E.L. (Letitia Elizabeth Landon). The *English Bijou Almanac* for 1840 was edited by Samuel Lover; the editor for 1841 and 1842 was the Hon. Miss Norton, and the 1843 edition was "poetically edited" by Mary R. Mitford. This series, under the same title, was continued by D. Bogue from 1845 to 1848, but these were a little larger, being 1 by $\frac{3}{4}$ inches.

Rock Brothers, also from London, published a series called *Bijou Almanack* from 1850 to 1855, which were larger than the *English Bijou*, measuring about $1\frac{1}{8}$ by 1 inch. T. Goode of London published his *Pictorial Miniature Almanac* from 1840 to 1850 ($1\frac{1}{4}$ by $1\frac{1}{4}$ inches). Strange published in London the *Victorian Miniature Almanac* from 1845 to 1870 ($2\frac{3}{8}$ by $1\frac{1}{8}$ inches), and *Tilt's Miniature Almanack* had an even longer run — from 1837 to 1886 ($2\frac{1}{2}$ by $1\frac{1}{2}$ inches).

The very tiny *English Bijou Almanacs* may have been inspired by a series of almanacs published at Karlsruhe by Carl Muller from 1817 to 1840 which measure $\frac{3}{4}$ by $\frac{1}{2}$ inches in size. These little German almanacs were entitled *Almanach auf das Jahr...* Another miniature series of almanacs also printed in Vienna, was named *Mignon Almanach*, and were printed by Joseph Riedel. They were oblong and measure $\frac{3}{4}$ by 1 inch. From Austria in addition to the *Mignon Almanach* from Vienna and

the *Almanach auf das Jahr* published by Carl Muller, we have another series by Carl Muller from Vienna, called *Kalender fur das Jahr...*, published from 1830 to 1928, and measuring about $2\frac{1}{8}$ by $1\frac{1}{8}$ inches.

Miniature almanacs in France continued popular with many such series as *L'Emploi du Temps* ($\frac{3}{4}$ by $1\frac{1}{8}$ inches) published in Paris from 1814 to 1830. From Lille, France, there is the *Nouvel Almanach des Poche* ($3\frac{1}{8}$ by $1\frac{1}{8}$ inches) published from 1803 to 1870. Other such French series include the *Petit Chansonner* (about 1 by $\frac{3}{4}$ inches), an almanach published from 1800 to 1830 in 128mo; *Le Petit Conteur* (1 by $\frac{3}{4}$ inch), published by Janet from 1830 to 1837; *Le Petit Momus* ($1\frac{1}{8}$ by $\frac{3}{4}$ inches), published by Marcilly from 1828 to 1834; and *Plaisir et Gaiete* (1 by $\frac{3}{4}$ inches), published in Paris from 1823 to 1836.

Germany had its series of miniature almanacs during the 19th century, such as the *Hamburgischer Taschen Kalender* ($3\frac{1}{8}$ by $2\frac{1}{8}$ inches) published in Hamburg from 1811 to 1848; and the series of *Taschenkalender fur das Jahr...* (2 by $1\frac{3}{4}$ inches), published in Leipzig from 1802 to 1852.

Other countries also had series of miniature almanacs. From Holland we have the *Almanack voor het Jaer 1826* [to 1848] published in Amsterdam and measuring $3\frac{1}{4}$ by $2\frac{1}{8}$ inches. Denmark is represented by the *Portemonnaie Almanack* printed in Copenhagen from 1863 to 1892, varying in size from $1\frac{1}{8}$ by $1\frac{1}{8}$ inches to $2\frac{1}{8}$ by $1\frac{1}{8}$ inches. Mexico has its *Calendario Manual* published from 1802 to 1831 (4 by 3 inches). *Caldwell's Miniature Almanack*, printed in Dublin around 1807 ($2\frac{1}{8}$ by $1\frac{1}{2}$ inches), is the Irish contribution. The country now called Czechoslovakia had its *Presburger Kalender* in 1804 measuring $2\frac{1}{8}$ by $1\frac{1}{8}$ inches. From Italy we have the *Giornaletto Galante* published from 1796 to 1830, and measuring about $2\frac{1}{4}$ inches tall. From the United States we have *Hazeltine's Pocket Almanac* from Warren, Penn., from 1879 to at least 1917 (2 by $1\frac{1}{4}$ inches).¹¹ From Boston from 1820 to 1838 appeared Richardson's *Miniature Almanac*, 3 inches tall.

Miniature almanacs have not been so popular during the 20th century, but from Vienna we have a series called *Portemonnaie Kalendar* published by C. Fromme from 1906 to 1932 (2 by $1\frac{1}{8}$ inches), and another series, also by C. Fromme from Vienna, called the *Rococo Kalendar* published from 1900 to 1934 ($2\frac{3}{4}$ by $1\frac{1}{8}$ inches).

¹ Baschet, Jacques. "Une collection D'almanachs du dix-huitieme siecle" in *L'Illustration*, v.171 (Jan. 21, 1928) p.[61-64]

² *Ibid.* p.64.

³ *Ibid.*

⁴ Butler, Pierce. *A checklist of fifteenth century books in the Newberry Library...* Chicago, 1933. no.616.

⁵ Axon, W. E. A. "Notice of the 'Almanacke for XII yere' printed by Wynkyn de Worde in 1508", in *Manchester Literary Club Proceedings*, v.16 (1876) p.69-70.

⁶ Spielmann, P. E. *Catalogue of the Library of Miniature Books*. London [1961] p.108.

⁷ Bachet, Jacques.*op. cit.* p.64.

⁸ *Ibid.* p.61.

⁹ Uzanne, Octave. *The French Bookbinders of the Eighteenth Century*, tr. by Mabel McIlvaine. Chicago, 1904. p.102.

¹⁰ *Ibid.* p.103.

¹¹ *Miniature Book News*, v.1, no.3 (March 1960) p.7.

MINIATURE REFERENCE BOOKS

Miniature dictionaries of the English language have appeared since the 18th century when John Newbery published in 1745 his *Spelling Dictionary of the English Language*.¹ This was republished by Elizabeth Newbery in 1788 as the *New Spelling Dictionary of the English Language* (about 4 inches tall).²

William Cole, also from London, published in May 1825 a *Little Lexicon*, of 1004 pages (3½ by 2 inches). It was very popular as a second edition was published in September of the same year, and a third edition was published in 1826. A fifth edition, the same size, was printed in 1846 by T. Noble, also in London, but this edition had only 856 pages. Tilt and Bogue of London published in 1841 a small version of *Sharpe's Diamond Dictionary of the English Language*,³ of 590 pages and measuring 3¾ by 2½ inches. This dictionary was decorated with 45 illustrations, illustrating Shakespearean plays. Not to be outdone, an American miniature *Dictionary*⁴ was printed in Philadelphia in 1842 — 564 pages and measuring 3¾ by 2 inches.

However, the vogue for English-French, French-English, etc. dictionaries really became prolific with the publication of the "Lilliput Series" published by Schmidt und Gunther in Leipzig at the beginning of the 20th century. The dictionaries were printed with fairly large type and are easy to read. Their greatest sale was to tourists, and many tourists before the First World War, came home with one or more of these fat little volumes in their luggage. They were very small (about 2 by 1½ inches) and so were easy to carry in a vestpocket or in a lady's purse. They were published in many combinations of languages such as German-English, English-German, German-French, German-Spanish, Spanish-Italian, etc. The publication of this Lilliput series has recently been continued by the firm of Langenscheidt in Leipzig, but the size and appearance of the original Schmidt & Gunther series has been retained. Some of the languages printed in combination with English are Spanish, Italian, Dutch, Yiddish, Russian, Polish, Latin, Ancient Greek, Bohemian, Hungarian, Rumanian, Bulgarian, etc.

About 1925 a concern in New York City — the Miniature Dictionary Publishers — printed little dictionaries similar to the Lilliput Series. Frequently they were sold for advertising purposes with the name of the purchasing concern — Hotel, Bank, City, etc. — stamped in gold on the back cover. In 1926 this firm issued a special catalog in honor of the LXIVmos, which catalog listed the company's miniature publications, including beside their dictionaries, small Bibles and editions of the classics.

In the late 1940's Tuttle in Vermont began to issue some miniature dictionaries, called the "Watch Pocket Dictionaries", which are similar to the German Lilliput Series, but are a little larger, measuring 2 by 1½ inches.

Recently a number of dictionaries have been published especially for tourists, but they are barely miniature, being about 4 to 4½ inches tall. They can be seen on counters of departments selling traveling supplies, as well as in the book departments. These are usually limited to English in combination with French, Spanish, German and Italian.

Other countries have printed miniature dictionaries in their own languages, also. In Shanghai in 1951 a little *Chun Ming English Dictionary* (Chinese-English Dictionary)⁵ was published measuring 2½ by 1½ inches. Also from Shanghai in 1951 appeared the *Little Chinese Dictionary for Study*,⁶ also 2½ by 1½ inches. A firm in

Bangkok published in 1949 the 3rd edition of *Manich's English-Thai Thai-English Dictionary* (4 by 2¾ inches).⁷

On the other side of the world at Helsinki in 1943 appeared E.J.W.O. Renkonen's *Saksalais-Suomalainen* (German-Finnish Dictionary) of about 3 x 2¼ inches, and its counterpart *Sumalais-Saksalainen* (Finnish-German Dictionary) of about the same size.

Usually these dictionaries are primarily for use and their small size is for convenience in carrying. They are usually easy to read and a whole handful of different language dictionaries can be easily carried with one, or shelved in a very little space. In my collection I have a group of some 40 miniature dictionaries representing 16 different languages, and I have found them very useful in translating articles in various foreign languages about miniature books.

In David Bryce's 1902 *Catalog* is listed his "Knowledge in a nut-shell", a volume with the cover title: *Book of General Information* (3½ by 2½ inches) consisting of 1126 pages and being 1 inch thick, and including four separate titles: *English Dictionary*, *Gazetteer of the World*, *Atlas of the World*, and *Book of General Information*.⁸ Bryce also lists in the same *Catalog* his *Desk Prompter and Address Book*,⁹ which includes rules for spelling, formation of plural nouns, common abbreviations, Latin and French words and phrases, etc. It also is about 3½ by 2½ inches in size.

In 1831 T. Allan and Company of Glasgow published a *Commercial Vademecum* (¾ by 2 inches) in which can be found interest tables, traveling routes in Great Britain and Ireland, etc.; and, in 1836, William Mason & Son of London published their *Little Classic and Chronological Companion* (¾ by 2 inches) which gave information on ancient history, ancient geography and mythology, together with a law dictionary extracted from Maunders's *Treasury of Knowledge*. From Berlin in 1896 H. Stenitz published, by photographic reduction, Daniel Sander's *Konversations-Lexicon* in an oblong volume measuring 1½ by 1¼ inches. Certainly one of the smallest encyclopedias ever published.

A very comprehensive attempt to publish an encyclopedia in a set of miniature volumes is the series of 60 volumes published in Germany between 1892 and 1896 under the series name of "Repetitions - Bibliothek", each volume being about 2 inches tall. The scientific fields were covered by volumes on organic chemistry, volumes on inorganic chemistry, on botany, on zoology, on physics, etc. To complete its encyclopedic nature, included also were volumes on education, on the Bible and Bible history, on church history, on geography, on Greek history, Roman history, history of the Orient, history of the middle ages, history of the modern period, history of Africa, of Asia, and America, etc.

In the 1910 *Catalogue* of Routledge & Sons there is a list of some four dozen volumes in their "Miniature Reference Library", printed in 64mo size. This set of reference books, which takes up less than 2 feet of shelf space, is a veritable library in itself. It not only includes *English-French*, *Italian-English*, *Spanish-English*, and *German-English* dictionaries, but also includes other dictionaries such as the *Dictionary of Art Terms*, *Dictionary of English Literature*, *Dictionary of Foreign Literature*, *Dictionary of Historical Allusions*, *Dictionary of Philosophic Terms*, *Dictionary of Synonyms*, *Dictionary of Technical and Scientific Terms*, etc. Also in the series are various "Who" books, such as: *Who did that?*, *Who said that?*, *Who was he?*, *Who wrote that?*, etc. Other volumes in the set include a *Book of Battles*, a *Chairman's*

and *Debater's Handbook*, *Book of Mottoes and Badges*, *Book of Saints*, *What's the Law?*, etc.

When it comes to a question of miniature atlases, the collector is confronted with a problem. In the world of books, an atlas is usually much larger in size than ordinary books. So — in the miniature book world should an atlas be classified as miniature only if it is under the designated limit of 4 inches for a miniature book? Some atlases have been published that *are* under the 4 inch limit, but some atlases exceed this limit by only a quarter or one half an inch.

An edition of John Gibbs' *Atlas*, called *Atlas Minimum* was published by Newbery in London in 1789, which measures $4\frac{3}{4}$ by $2\frac{1}{2}$ inches, and in the 1820's another *Atlas Minimum* was published in Edinburgh which was $4\frac{1}{4}$ by $2\frac{3}{4}$ inches. An atlas is listed as being in the Salomon Collection of books, offered for sale by Kraus in the early 1950's, called *Atlas de la France*, published in Paris, but no date or size is given.

Examples of atlases which measure less than 4 inches, and so are well within the miniature book limit, are the following:

Bryce's Pearl Atlas of the World. London, Simpkins, 1893.
 $3\frac{1}{2}$ by $2\frac{1}{2}$ inches.

Atlas of the British Empire. London, 1924.
 $1\frac{1}{6}$ by $1\frac{1}{4}$ inches.

(Printed for the Library of the Queen's Dolls' House.)

There are also miniature maps and guide books of individual cities, such as the *Waistcoat Map of London and Omnibus Guide*, published in London by Banfort & Company about 1860, measuring $2\frac{3}{4}$ by 2 inches,¹⁰ and the *New Waistcoat Pocket Map of London*, published in London by James Reynolds about the same time, which measures $2\frac{1}{2}$ by $1\frac{3}{4}$ inches.¹¹

Miniature "road books" have been published giving a description of the roads in various English counties, such as the *Miniature Road Book of Hampshire*,¹² ($2\frac{3}{4}$ by $2\frac{1}{4}$ inches), and the *Miniature Road Book of Kent*, London [184-].¹³ Also C. G. Harper wrote a half-dozen little road books in the early years of the 20th century, such as *The Portsmouth Road*, London, Treherne [190-] ($3\frac{3}{4}$ by $2\frac{1}{4}$ inches). Others by Harper in this series published about the same time and about the same size are: *The Dover Road*, *The Brighton Road*, *The Bath Road*, *The Exeter Road*, and *The Norwich Road*.¹⁴

Another type of geographical book to be found in miniature size are the gazetteers, such as:

Gazetteer of the World. Glasgow, D. Bryce [ca. 1890]
 $3\frac{1}{2}$ by $2\frac{1}{2}$ inches. Reprinted in 1893 "with historic events".

Pearl Gazetteer. Glasgow, D. Bryce [ca. 1900]
 $3\frac{1}{4}$ by $2\frac{1}{4}$ inches.

Thumb Gazetteer of the World. Glasgow, D. Bryce, 1890.
 $2\frac{1}{2}$ by $1\frac{1}{4}$ inches.

Bijou Gazetteer of the World. London, Warne, 1883. 32mo.

Gazetteer of the World. London, G. Routledge [ca.1910] 64mo.

Reference books in miniature size also include railway guides. In 1874, from Nuremberg, we have the 63 page *Der Passagier auf deutschen Eisenbahnen*, published in 128mo. In 1929 there was an *ABC Alphabetical Railway Guide*, photographed and reduced in size to $\frac{3}{4}$ by $\frac{1}{2}$ inch, made for the Queen's Dolls' Library, but the reduction almost destroyed its legibility. It is also said that the first edition of the famous Bradshaw, *The Railroad Companion*, published in 1839 or 1840, was miniature in size, measuring about 4 inches tall. Later editions grew in size — out of the miniature class — into its present form.

¹ Sotheby, Wilkinson & Hodge, Booksellers. *Catalogue of the valuable library of books & manuscripts of the late Mrs. Charles Elton*. [London], 1916. lot 537.

² Welsh, Charles. *A bookseller of the last century*. London, 1885. p.200.

³ Bondy, Louis. *List 7*. (1947) no.79.

⁴ Koopman, H. L. "Miniature books", in *The Printing Art*, v.30 (Nov. 1917) p.163.

⁵ Tuttle. *Catalog 288*, (1954) no.122.

⁶ *Idem*. no.159.

⁷ *Idem*. no.160.

⁸ Bryce, David. *List of Publications* (1902) p.8.

⁹ *Idem*. p.7.

¹⁰ Bondy, Louis. *Catalogue 57* (Oct. 1961) no.258.

¹¹ *Idem*. no.257.

¹² British Museum. *Catalogue of printed books*. London. (under Hampshire)

¹³ Bondy, Louis. *Catalogue 27* (1953) no.383.

¹⁴ Treherne. *Catalogue* (1910)

¹⁵ Williamson, G. C. *Behind my Library Door*. New York, [1921] p.118.

MINIATURE MUSIC BOOKS

Although miniature music books are not very common, there are some. In London, in 1764, appeared the tiny *Breloque dansante* (1½ by ¾ inches) with music engraved throughout.¹ Also there is in London a collection of some 50 volumes, each about 1 inch square, photographed and reduced from the original published edition, with each volume signed by the composer. The collection was made especially for the library of Queen Mary's Dolls' House, and each volume was bound by Sangorski & Sutcliffe of London.² Among the composers represented in the collection are found Eugene Goossens, Alfred Bax, Edgar Bainton, Edward German and many others.

Many miniature books contain pages of music, or bars of music. The earliest miniature book with musical notations found in this bibliography is the little copy of the *Psalms*, printed in London by the Stationer's Company in 1627. There is a copy in the Speilmann Collection³ where it is described as being 3¾ by 2½ inches and containing "25, 221, 26ff". The catalog states that the type is 8-point black letter. It contains musical notations on many pages, and the music was printed from musical type.

Music had been set by movable type since about 1525 and the staves and notes were cast in separate pieces of type, and a bar of music was built up by placing the pieces of type together, even as words are formed by placing separate letters together. Some other miniature books containing music reproduced by movable type are:

*Psalmen Davids nach französischer Melodey in Teutsche Reimen
gebracht durch D.A. Lobwasser.* Dantzicht, [ca.1660]
Musical notations throughout.

Les Psaumes de David. Geneve, L. Durant, [ca.1690]
Musical notes for almost every Psalm.

Drelincourt, Charles. *Preparation sun la S. Tschains ... vertieu
in romansch ...* Straeda [Engadine], Nuot Janet, [ca.1696]
Two pages containing a four-part song.

t'Groot Hoorns, Enkhuyser en Alkmaeder Liede-boeck. Amsterdam,
J. Kannew, 1702.
Song book of the towns of Hoorn, Enhuyzen and Alkmaer.
Wedding songs, etc., some accompanied by music.

t'Nieuw Groot Hoorns Lied-boekje. Hoorn, R. Beukelman, [ca. 1730]
Another edition of the Dutch song book.

Miniatuur Almanak 1841 Jaargang. Utrecht, L.E. Bosch et Fils, [1840]
Contains the song "Romance du Roi de Rom", by Aug. Clavareau,
with music.

After engraving became common it was found that music engraved on plates was a much easier method of reproducing music and the old method of casting musical type was outmoded. Some miniature books produced with engraved musical notations are:⁵

Walton, I. *Complete Angler*. London, Pickering, 1825.

The "Angler's song" appears on p.185 with its accompanying music."

English Bijou Almanak for 1837. London, Schloss, [1836]

Although it measures only $\frac{1}{16}$ by $\frac{1}{16}$ inches, it contains 4 pages of music for the "Rondo" in Balfe's Opera, "The Maid of Artois", and the music is quite clear in spite of its small size.

Guiot, L'Abbe. *Complaints sur la Pucelle d'Orleans*. Orleans, H. Herluison, 1884.

A short poem of 22 pages, preceeded by one page of music written in 1876 on the occasion of a visit of Marshall Mac-Mahan to Orleans. The music is for an old Christman Carol.

About the middle of the 18th century stereotype was introduced, but today music is reproduced mostly by lithography and photography. Miniature books with music printed by these methods include the following:"

Demorest's Gem Souvenir. New York, 1870.

Music for the song "Pretty Canary" is reproduced by photographic reduction.

Rondes de l'Enfance. Paris, Pairault et Cie, 1895.

Collection of 15 children's songs, each one preceeded by the music for that song. Printed by reduced photography.

Moodie, William. *Old English, Scotch and Irish Songs*.

Glasgow, University Press, [ca.1900]

Contains 6 english, 17 Scottish, and 7 Irish songs with music, the entire book being printed by photographic reduction.

Het Boek der Psalmen nevens eenige Gezangen, uitgaud van

B. Westera. Nijverdal, [ca.1900]

Contains Psalms and hymns with music, all produced by reduced photography.

Miniature song books are frequently found without music, some have musical notes for a few songs, some have indications of the tunes to which the songs are to be sung, and some have no musical notes or tune indications. Miniature song books were quite popular in Holland from the end of the 16th century to about the middle of the 18th century. The Dutch miniature song books appeared mostly in oblong format. The oldest mentioned by Horodisch in his article on Dutch miniature books is the *Lieder edder Gesange* of Hendrik Niclaes, published without place or name of printer in 1575, with the name of the author represented only by the initials "H.N." Niclaes also published his *Refereinen unde Rondelen edder rymische Sproken* the same year. Both had about a 70 x 90 mm. page size with a printed area of about 51 x 73 mm. Another 16th century Dutch miniature song book was David Joris's *Een geestelijck Liedt Boecxken*, printed in Haarlem about 1592 with a page size of about 64 x 73 mm.

Dutch song books in miniature size became more numerous during the 17th century. Some 25 additional titles being listed by Horodisch, the smallest measuring 56 x 69 mm. (page size). The popularity of miniature song books in Holland waned during the 18th century, only a few titles being listed by Horodisch. The song book with the title of *Alckmaarder Liet-Boexken* . . . first appeared in the last part of the 17th century and continued to be re-issued until the middle of the 18th century. An indication of the popularity of this last title can be seen by the fact that copies frequently appear in today's market places.

The early Dutch miniature song books were written by leaders of religious sects for use in their clandestine meetings and their small size may have had practical implications. Later the contents of these little songbooks changed and they came to contain wedding songs, humorous songs, and shepherd songs with a few Psalms or hymns.

It was not until the beginning of the 19th century that miniature songbooks became popular in England and France. These 19th century song-books are all about 2½ inches tall. The English song books are of a gay and respectable nature, while the French ones lean toward the bacchanalian. In Edinburgh the firm of T. Oliver produced several little song books between 1800 and 1805, with such titles as:⁸

The Little Warbler.

The Caledonian Siren.

The New England Warbler.

An *Improved Edition of the Little Warbler* was printed in Glasgow by James Lumsdon & Sons, about 1810 in 5 volumes. Another edition was published in London about 1825 by T. Hughes in 4 volumes.

The firm of Richards in Derby, England, published similar miniature song books about this same time — 1800-1810 — with the following titles:⁹

The New England Warbler.

Favorite New songs.

A New Collection of English Songs.

Little English Warbler.

Another English firm, which produced miniature song books in the first decade of the 19th century was that of Dean and Mundy in London, from whom we have the following:¹⁰

The Pocket Ministrel.

The Little Melodist.

The Merry Rondelay.

The French song books were similar and had such titles as the following:

Chansons joyeuses et de table. 1805.

Le galant moralist. [1817]

Le petit bijou des dames. [ca.1810]

Petit bijou des Enfants. [1815]

Miniature hymn books of all kinds were also popular during the 19th century. These were usually without music, but with an indication of the tune to be used. In New

York in 1836 E. Collier published Thomas Hasting's *The Mother's Hymn Book* for "the use of Maternal Associations". The hymns are arranged under subjects, such as "Family devotions", "Seasons of peril", "Recovery from sickness", etc. The volume contains 192 pages including an "Index of first lines" and is 2 $\frac{1}{8}$ by 2 $\frac{1}{2}$ inches in size.

In the same year, 1836, *A Collection of Hymns for the use of the Methodist Episcopal Church, principally from the collection of the Rev. John Wesley*, was published by J. P. Wright and L. Swirmstedt in Cincinnati. It was a fat little volume of 549 pages. Again there is no music, but indication of the tune is given by references to the official *Methodist Harmonist*. It also has an index of first lines, and measures 3 $\frac{1}{2}$ by 2 inches. Miniature editions of the *Methodist Hymn Book* were printed in England in 1815 (602 pages - 2 $\frac{1}{2}$ by 1 $\frac{1}{2}$ inches), in or about 1820 (602 pages - 2 $\frac{1}{2}$ by 1 $\frac{1}{2}$ inches), with a Supplement in 1831 ([523]-708 pages - 4 x 2 $\frac{1}{2}$ inches tall), in 1836 (230 pages - 4 inches tall), and in 1845 (624 pages - 4 inches tall).

Dr. Isaac Watt's *Divine and moral songs* was very popular, being published in many editions, miniature as well as larger, under different titles such as *Divine Songs*, *Divine and Moral Songs*, *Hymns and Spiritual Songs*, *Infant Hymns*, *Little Hymn Book*, *Psalms and Hymns*, *Moral Songs*, and *Songs Divine and Moral*. The first miniature edition in this list was printed by Moses H. Woodware in Middleton in 1790 — only 32 pages and measuring 3 $\frac{1}{2}$ by 2 $\frac{1}{2}$ inches. At least 5 other miniature editions were published before 1800 and at least 30 more miniature editions appeared between 1800 and 1900. Some were much abbreviated as to contents, varying from as little as 18 pages to 412 pages, and in size from 1 $\frac{1}{2}$ by 1 $\frac{1}{2}$ inches to 4 by 3 $\frac{1}{2}$ inches.

In the 20th century little has been found since the Oxford University Press published about 1902 its *Hymns Ancient and Modern for Use in the Services of the Church*, a fat little volume of 861 pages, all of 2 $\frac{1}{2}$ by 2 inches, with no music nor even any indication of tune, although the printer, William Clowes and Sons, describe themselves as "Type music and general printers".

The next music book to appear in the 20th century that I have found is the 1961 production of the Lilliputter Press of Woodstock, Vermont, owned by Frank Teagle, who with his wife produced as their "1961 Christmas greeting to all their friends", a small *Lilliputter Christmas Hymnal*. It is a beautifully produced leaflet of 12 pages (3 x 2 $\frac{1}{8}$ inches) and contains words and music for 7 favorite Christmas hymns. The words and music are very clear, very small, and delicately done.

¹ American Art Association, New York. *An unusual collection of miniature books*. New York, [1928] no.142.

² *The Newsletter of the LXIVMOS*, no.14 (Jan. 1929) p.12.

³ Spielmann, P. E. *Catalogue of the library of miniature books*. London, [1961] no.425.

⁴ *Idem*. p.xiii-xiv.

⁵ *Idem*.

⁶ *Idem*.

⁷ Horodisch, Abraham. "Het kleine boek in Nederland", in *Biblion*, no.3 (Feb.15, 1941) p.41.

⁸ *The Newsletter of the LXIVMOS*, no.4 (May 1928) p.2.

⁹ *Idem*.

¹⁰ *Idem*.

In the early days of printing the types used, like the books printed, were usually large in size. The first types were Gothic (black letter) and it was difficult to cut such complicated designs in small sizes. However, by 1490 the type cutters had managed to cut a type small enough to take 12 lines, when set solid, to make one inch (what we would call 6-point today).¹ In the first part of the 17th century, Pearl (modern 5-point)² and Sedanese³ (modern 4½ point) had been cut. The 19th century saw even smaller types cut. Didot in 1827 cut his "microscopic type"⁴ (modern 2½ point). Miller and Richards cut their Brilliant type (3 point) in the middle of the 19th century.⁵ In 1834 Antonio Farina of Italy had cut his "occhio di Mosca" or "Flie's eye-type" (modern 2-point) but it was so small that it took 44 years before a book, the "Dantino", was successfully printed using this type.⁶

The first types were identified by giving to each special name. The smallest-sized types were given the names of gems to indicate superior excellence. So types that were named Agate or Ruby, Pearl, Diamond, Brilliant, etc., were small in size. Several type foundries might make a "diamond" type, but all "diamond types" were not the same precise size. "Diamond" type that came from one type foundry, if measured by today's system, might be a 4-point type, and that from another foundry might be a 4½-point or 3½ point.

When communication and trade between different places became easier, so that types from one foundry were used far from the foundry itself, it became inconvenient to order a Diamond or Pearl type, only to find that it was a different size from the Diamond or Pearl type already on hand, ordered from a different foundry.

It was Pierre Simon Fournier "le jeune", who lived from 1712 to 1768, who was the first to propose the modern "point system" to measure type. In 1742 he published his *Modeles de caractere de l'imprimerie* in which he described his system. This system used "lines" and "points" as units of measurement — a line being equal to 6 points. Thus a 10-point type would be indicated as being 1 line and 4 points. In 1764 Fournier published his *Manuel Typographique* in which he did away with the "lines" but retained the "points". In this *Manuel* he published a scale of 2 French inches, divided into 144 points, or 72 points to an inch, and all type was to be made in multiples of 1 point on this printed scale.⁸ This point value referred to the body of the type, but the typeface itself could be in different styles. Since printing at that time was done with damp paper, varying amounts of reduction in the size of Fournier's printed scale occurred during drying, so that his standard of measurement varied from one copy of the book to another and thus his scale was not too accurate. Fournier's point is used today only by some foundries in Belgium.

Later Francois Ambroise Didot (1730-1804) took Fournier's idea but based his point on the "pied du roi" or 12 French inches (12.7892 American inches). This was a scientific standard that was always the same size. Didot preserved Fournier's point system, making 72 points to a French inch. The Didot point is used today in most foundries in Europe, Asia Minor and Brazil.⁹

In 1886 the Type Founder's Association of the United States, took the question of standard type measurement under consideration. After studying the systems of both Fournier and Didot, they adopted the pica as their base of measurement, since 6 pica measured exactly 1 American inch. Each pica was divided into 12 points, so

Name of type	Fournier 1742	Fournier 1764	Didot	American
Flies eye	-----		2½ points	2 points
Non-plus-ultra (Enschede)	-----		---	2 (on a 4-point body)
Microscopic (Didot)	-----		3 points	2½ points
Excelsior (Sanspareille)	-----		3 points	3 points
Brilliant	-----		3 points	3½ or 4 points
Diamond (Diamant)	-----		3 points	4½ points
Pearl (Sedan, or Parisian)	-----	5 points	4½ or 5	4½ points
Non pareil (Unequaled)	1 line	6 points	6 points	6 points
Minion (Darling, or Mignonne)	1 line 1 point	7 points	7 points	7 points
Brevier (Petit Texte)	1 line 2 points	8 points	7½ points	8 points
Bourgeois (Gaillarde)	1 line 3 points	9 points	8 points	9 points
Long Primer (Petit Roman)	1 line 4 points	10 points	9 points	10 points
Small pica (Philosophic)	1 line 5 points	11 points	10 points	11 points
Pica (Cicero)	2 lines	12 points	11 points	12 points
English (Saint-Augustin)	2 lines 2 points	14 points	12 or 13 points	14 points

that 1 point measured $\frac{1}{2}$ of an inch. The English adopted the American point system in 1898.¹⁰

While both the American, the Fournier, and the Didot point systems have a point value of $\frac{1}{2}$ of an inch, the difference lies in the fact that the inch used in each system is slightly different in size. By using the metric measurement the differences in the French (Didot) and American systems is apparent. The American point is .335145 mm. and the French (Didot) point is .376 mm., so that the French point is .024 mm. larger.¹¹

Books printed with small type seemed to have an attraction for some printers. Printing small books with small type involved the solving of several technical problems — choice of type that would be small, yet legible, selection of paper that would be thin, but opaque, etc. Some of the most famous printers in the history of printing have printed miniature books. The roll of such printers would include such names as Froben in Basel, Jannon in Sedan, Estienne, Luce, Fournier, Marcilly, Didot and Edwin Tross in Paris, Aldus Manutius in Rome, Paganini in Venice, Barbera in Florence, Plantin and Elzevier in Antwerp and Amsterdam, Enschede in Haarlem, Bodoni in Parma, Foulis and David Bryce in Glasgow, Frowde of the Oxford University Press, Julian Notary and Wynken de Worde of London, Theodore De Vinne of New York, and many, many more.

¹ Gress, E. G. "Sketches and Impressions of an American Printer", in *The American Printer*, v. 77 (Dec. 5, 1923) p.34.

² Koopman, H. L. "Miniature Books" in *The Printing Art*, v.30 (Nov. 1917) p. 162.

³ Bogeng, G. A. E. "Umrise einer Fachkunde fur Buchersammler" in *Jahrbuch fur Bucher-Kunde und -Liebhaberein*, v.1 (1909) p.37.

⁴ Browne, A. W. "Printing and collecting of miniature books" in *Pacific Printer and Publisher* (Dec. 1928) p.40.

⁵ Devinne, Theodore. "Preface" in his *Brilliants*, of 1888. p.xiv and xi-xii.

⁶ Gress, E.G. *op.cit.*, p.34.

⁷ Fournier, P. S. *Modeles de caractere de l'imprimerie*. Paris, 1742.

⁸ Fournier, P. S. *Manuel typographique*. Paris, 1764.

⁹ Updike, D. B. *Printing types, their history, forms, and use*. Cambridge, Mass., 1962. v.1, p.32.

¹⁰ *Idem*. p.33-34.

¹¹ *Idem*.p.31.

SPECIAL BINDINGS, CASES, SHELVING, ETC. 187 99

Because of their small size, unusual and fanciful, as well as utilitarian cases, shelves, boxes, slip cases, etc., have been devised to hold and display the tiny volumes. The miniature books themselves have offered bookbinders a challenging opportunity for experimentation in using a strange variety of materials for their covers. Gold, silver, velvet, embroidered linen, silk or satin, mother-of-pearl, tortoise shell, etc., have been used. At first oaken boards covered with plain leather was used, then the lighter paper boards covered with skived leather, which called for fanciful gold tooling, became popular. From this type of binding the ingenuity and imagination of book binders led to the use of a variety of odd and unusual materials for the lavish binding of the tiny books. Their very size demanded a very great accuracy in their binding, because a single error of one millimeter would show glaringly on the small volumes. The binders' tools for the application of the gold tooling on the covers and spines had to be very small and perfect, and the hand that applied the tools had to be steady and patient. Many of the little tomes have been highly ornamented — so much so that they look like jewels instead of books. Since they are so ornamented, cases have been devised to protect these covers, and permit them to retain their pristine beauty.

Also their small size makes it very difficult to house the little volumes, especially on the same shelves as with more conventional sized books. Thus special containers, cases, boxes, etc., have been used to preserve either individual miniature books, or sets of miniature books.

One of the first such containers was undoubtedly the small nut shell which Pliny said was used to hold the miniature manuscript of the *Iliad* which was mentioned in one of the lost books of Cicero.¹ This is, of course, a legend which has come to us through the centuries. However in the early years of the 17th century a more certain record of a container for miniature printed books was developed — and that is, the “travelling library”.

It is thought that the idea of a “Travelling Library” was originated by Sir Julius Caesar, who was born in 1557 or 8 and died in 1636. He was the son of a physician — Cesare Adelman — who had been born in Italy and emigrated to London in 1550. There he was appointed Doctor to Queen Mary and later to Queen Elizabeth. His son Julius graduated from Oxford with a Doctor of Laws degree in 1584. The son dropped the name Adelman and became Sir Julius Caesar when he was knighted by King James I in 1603. In 1614 Sir Julius was appointed Master of the Rolls, which appointment he held until his death. He acquired a large library, which was, at his death, divided among his sons. Early in the 17th century he invented his “post-chaise library” which consisted of an oak case shaped like a folio volume, and was covered with dark green morocco decorated with an italian design in gold tooling. The case measures 16 inches high, 11 inches wide, and 3 inches deep. Its inside cover bears an index in gold on a blue background, surrounded with a decorative design. It contains 2 shelves and inside the bottom division of the case is found in gold the date January 1617 and Sir Julius Caesar's coat-of-arms. The case holds over 40 volumes, which were bound in vellum and stamped in gold. There were three categories, each designated by a different colored ribbon. Books on theology and philosophy have blue ribbon book marks, books of history have red ribbons, and books of poetry have green ribbons. The smallest book is $2\frac{3}{4}$ by 2 inches and the largest is $4\frac{3}{4}$ by $2\frac{1}{2}$ inches. The books are mostly from the press of Plantin at Leyden,

and were printed between 1591 and 1619. The Sir Julius Caesar Travelling Library complete with case was offered at auction around 1800 and was sold at that time for \$3,500. In 1842 it was bought by the British Museum, where it can now be seen.²

A similar "Travelling Library" of about 1620 was probably made to order by this same Sir Julius Caesar. It belonged to Sir Francis Bacon, Viscount St. Albans, who was living about the same time as Sir Julius. Sir Julius married a niece of Bacon's — Anne Wodehouse — and Sir Francis Bacon not only attended the wedding, but also gave away the bride. Sir Julius Caesar also was one of the executors of Sir Francis Bacon's will. Bacon's travelling book case is very similar to the one belonging to Sir Julius. It is a wooden box shaped to resemble a folio volume and contains two shelves. It measures about 16 by 10½ by 3¼ inches. It is covered with a dark morocco leather with gold tooling. The inside of the front cover is lined with vellum, on which has been painted an architectural design very similar to the one in Sir Julius's case. The contents of the library are listed in gold in 3 columns, and the case also bears the Bacon arms. It now contains 30 little books bound alike (except for 2) in white limp vellum with a stamped gold angel on the sides with the words "Gloria Deo". There are three subject divisions — Theology (including Philosophy), History, and Poetry. Some of the volumes are evidently replacements, but the original volumes were printed between 1600 and 1620 and are mostly from the Plantin Press at Leyden. The Bacon Travelling Library was offered for sale by Maggs Brothers in 1934 for 350 pounds (about \$1,750).⁴

Another early travelling library belonged to Carolus Major, who died before 1767, at which time his library was dispersed. In the printed catalog of the contents of his library there is a description of his travelling library under the heading "Musaeolum peregrination seu bibliotheca ambulatoria in formis minimis". Under this heading 47 volumes are listed — 5 titles on theology, 7 titles in classical history, 16 titles of classical poetry, 9 titles in Italian, and 10 miscellaneous titles. The earliest printed book listed is a Terrance dated 1540 from the press of Henri Estienne in Paris, and the latest listed is an edition of *Aminta* from the Elezevir press in 1678. All were 32mo in size.⁵

Spielmann in his *Catalogue* printed in 1961 says that Sir Andrew Fountaine, who lived from 1675 to 1753, also had a travelling library, but gives no description.⁶

Sir Edward Gibbon, the historian, who lived from 1737 to 1794, also had a travelling library. Gibbon's travelling library consisted of 24 volumes of classical authors published by J. Brindly between 1744 and 1754. His case consisted of a mahogany box with brass drop-handles at each end. The box measures 16¾ inches wide, 6¾ inches high and 4 inches deep. The case with its little books was given to Christ Church Library in Oxford in 1933.⁷

Early in the 19th century there was another famous travelling library. It belonged to Napoleon I, who lived from 1769 to 1821. This library is thought to have contained a collection of the little books published by J. B. Fournier in Paris from 1801 to 1823 — a set of 63 volumes, each about 3½ inches tall.⁸ Napoleon's binder, Doll, made a wooden box to hold the set and covered the box in crimson morocco with Napoleon's crowned shield and the initial "N" on the covers. The case measures 22 by 11½ inches. The empty case was offered for sale by Maggs Brothers of London in 1928.⁹

Firmin Didot in Paris in the early 1800's printed six volumes of extracts from French authors for the firm of Marcilly et Cie which he sold in a case less than three inches high under the collective title "*Bibliothèque en miniature*".¹⁰

The popularity of Fournier's "*Bibliothèque Portative du Voyageur*" proved to be so great that a rival series was published in Paris in 1816 under the title of "*Nouvelle Bibliothèque Portative*". Only two volumes appeared in this series.¹¹

Another rival, "*Bibliothèque en Miniature*", also appeared in Paris about 1826, published by Lemoine. These volumes were a little larger than Didot's series. It is not known whether these were sold in their own case or not.¹²

From 1824 to 1828 another series of literary volumes in miniature was published by Jules Didot the elder under the imprint of Dufour et Cie. This series, called "*Collection des classiques francaises*" contained 64 volumes, each about 3½ by 2 inches in size.¹³ Again I have no information as to their being sold in their own case.

About the same time a "*Petite Bibliothèque Portative du Voyageur*" appeared in Paris, consisting of over 50 volumes of French classics. These were sold in a pink box with a glass top.¹⁴

Two other series of French classics were also published in Paris in 1826. One was the "*Repertoire dramatique en miniature*", published by Sanson in about 24 volumes, and the other was the "*Repertoire populaire du theatre francaise*" published by Achille Desauges in about 12 volumes.¹⁵

This idea of publishing sets of volumes in their own case was also popular in England. In the last years of the 18th century, John Harris, "successor to John Newbery" sold his "*Cabinet of Lilliput*" in 12 volumes, each with 96 pages, in a wooden case with a sliding lid.¹⁶

John Marshall, also of London, about 1800 sold his "*Infants' Own Book Case*", a varnished wooden box with a sliding lid. The lid had pictured on its surface two shelves holding books, the shelves being surmounted by scroll work and covered by glass doors with curtains draped at the sides; and below the shelves, was pictured a drawer with two round pulls and a keyhole. This little box contained sixteen little volumes.¹⁷

About 1812, John Wallis, of London, published his "*Children's Series*", which consisted of nine little history volumes in a wooden box with a sliding lid on which was painted a colored view of two children in a library.¹⁸

The Jones Diamond Poets and Dimond Classics, published in London from about 1824 to 1832, were sold in a glass fronted leather covered wooden case, hinged in the center and provided with a lock and key. Each "leaf" is about 9 by 8½ inches and is 3 inches deep. When closed the case looks like two quarto volumes. Inside there is space for 43 volumes.¹⁹

Holland also has a similar series sold in a wooden box. This series is called "*Bibliothèque in Miniatuur*" which was sold about 1834. The wooden box is covered with leather, gilt stamped to imitate the spines of the ten volumes it contained.²⁰

A more modern travelling library is the one that belonged to Sir Edward Sullivan, who lived from 1822 to 1885. His "travelling library" and its case are now in the New York Public Library. The case for this library measures only 4 inches and contains one shelf. It has glass doors and holds a dozen volumes, none over one inch tall. Each volume is bound in a different colored morocco, elaborately gold tooled by Sir Sullivan himself, who was an amateur bookbinder as well as a book collector.²¹

At the beginning of the 20th century, David Bryce, the prolific publisher of miniature books from Glasgow, Scotland, devised several ingenious cases and shelves to aid in the sale of his little books. He sold 12 volumes of his "Dainty Little Library" in a transparent case, or in a leather spring clip.²² In his *Catalogue*²³ he describes a set of three books under the title "My Own Books" sold in a little "screen folding in three". The Stanley edition of Burns' *Poetical Works* in 6 volumes were sold in a wooden "thumb case"²⁴ and Scott's *Poetical Works*, also in 6 volumes, was sold in a similar case either in plain white wood or covered with Tartan.²⁵

Sets of volumes of Shakespeare were sold in a variety of interesting cases. One was in a book shaped box which contains 4 volumes of 2 plays each, the books measure about 4 4/4 inches. The box itself measures 9 by 6 1/4 inches. Another edition of the same, this time bound in 8 volumes, could be obtained in a square leather covered box with a hinge lid, or in a small bookslide or in a spring clip.²⁶

The "Ellen Terry Shakespeare" published in 40 volumes each measuring only 2 1/2 by 1 1/2 inches, was also sold in a variety of cases. It was sold in a satin-wood revolving book case surmounted by a bust of Shakespeare. The set could also be purchased in a wall bracket book case measuring 17 inches high with 3 shelves behind two hinged doors.²⁷ Another case to hold the set, this time bound in 20 volumes, was a reproduction of an Elizabethan oak chest, with top and front panel both hinged, and a bronze bust of Shakespeare in the center of the front panel.

Bryce also sold 25 volumes of the Golden Thought and Tartan Series in a Tartan covered shelf.²⁸ The same publisher also sold several of his little volumes in their own individual metal locket cases, with a magnifying glass set in the front cover.²⁹ A set of Bryce's Midget Series — 5 volumes, each only 1 by 3/4 inches in size — was sold in a wooden case, with a hinged glass cover. The interior is divided into six spaces, so as to hold the 5 volumes, with the 6th space being filled by a removable magnifying glass.³⁰

In 1932 the *Rose Garden of Omar Khayyam* was issued in a quarto sized box (9 1/2 by 9 inches) which contained 3 sizes of the *Rose Garden* — the tiny book (6 by 8 mm.), a larger edition of the same (44 x 37 mm.), and an even larger edition of the same (6 by 5 inches). Also in the box are a proof sheet showing 4 pages of the tiniest edition of the *Rose Garden* in a leaflet measuring 5 1/2 by 3 3/4 inches, and a copy of Eben Francis Thompson's *A Thimbleful of Books*, measuring 8 3/4 by 6 inches.

Modern collectors also have devised attractive shelves and cases to hold their miniature books. William Macey Stone used to make little slip cases to hold his individual volumes. While these cases were covered with attractively designed paper, and protected the little books, nevertheless the books, when in their cases were completely concealed. With the development of workable transparent plastics, little slip cases can be made of this material, which, while it protects, does not conceal. Henderson also had many ingenious methods of providing protective cases for his books. He had one such case made from a large quarto volume, whose pages he hollowed and glued to provide a recess for 47 of his little books.³¹

I, myself, made a little plastic book case with a sliding door and sliding adjustable shelves, which, at the time it was planned, was to hold my entire collection of little books. However before it was finished, my collection had grown so that the book case was entirely outgrown.

The smallest books that have appeared this century — the *Lord's Prayer* in several languages, the *Serment d'amour*, and the *Olympic Oath* — is each supplied with

its own transparent case. Ruth Adomeit's *Little Cookie Book* was sold in its own transparent plastic box. Several other modern miniature books are also being sold in such plastic boxes. Scroll books which are rolled on a stick are sold in little plastic bottles.

Ralph G. Newman made a bookcase for Mrs. Forman M. Liebold of Chicago, which when closed and inserted in its slip case, looks like two quarto volumes less than 10 inches high, yet from the illustration seems to contain nearly 100 small volumes.³²

Arthur Houghton Jr. has a hinged glass topped table covering a recess in the top surface, in which he displays some of his miniature books which boast of the most beautiful bindings.³³

One of the joys of owning a miniature book collection is this delight in devising such housings for the little books.

¹ As quoted in Sternaux, Ludwig. "Bucher kleinsten Formats", in *Philobiblon*, v.1, (Mai 1928) p.49.

² Fletcher, W. Y. *English Bookbindings in the British Museum*. London, 1895. Plates XLIII-XLV.

³ Bacon lived from 1561 to 1626.

⁴ Maggs Brothers. *Catalogue 600* (1934) no. 259.

⁵ Major, Carolus. *Bibliotheca ... Mechliniae*, 1767. p.655-665.

⁶ Spielmann, P. E. *Catalogue of the library of miniature books*. London [1961] p.270.

⁷ *The Library of Edward Gibbon*, introd. by Geoffrey Keynes. London, 1940. p.18.

⁸ Nauroy, Charles. *Bibliographie des Impressions Microscopiques*. Paris, 1881. p.22-25.

⁹ Maggs Brothers *Catalogue 500* (1928) no.137.

¹⁰ Koopman, H. L. "Miniature Books", in *The Printing Art*, v.30 (November 1917) p.163.

¹¹ Nauroy, Charles. *Op. Cit.* p.25.

¹² *Idem.* p.19-20.

¹³ *Idem.* p.41-43.

¹⁴ Spielmann, P. E. *Op. Cit.* p.103.

¹⁵ Nauroy, Charles. *Op. Cit.* p.90-93.

¹⁶ Stone, W. M. "Books that never grew up", in *The Dolphin*, no.4, pt.2 (Winter 1941) p.155.

¹⁷ Targ, Wm., ed. *Bibliophile in the Nursery*. Cleveland, 1957. p.200-201.

¹⁸ Kup, Karl. "Miniature Books", in *The Antiquarian*, (October 1928) p.88-90.

¹⁹ Spielmann, P. E. *Op. Cit.* p.278-80.

²⁰ *Idem.* p.16-17.

²¹ Vail, R. W. G. "A Lilliputian Library", in the *Bulletin of the New York Public Library*, v.33 (January 1929) p.6.

²² Bryce, David. *Catalogue 1902*. p.7.

²³ *Idem.* p.30.

²⁴ *Idem.* p.11.

²⁵ *Idem.* p.33.

²⁶ *Idem.* p.35.

²⁷ *Idem.* p.16.

²⁸ Bryce, David. *Catalogue 1906*. p.[3]

COMMERCIAL ASPECTS

Miniature books are not as common as books of normal size, however, because so many titles have been printed, they are more common than would be expected. The comparative rarity of miniature books is due in large part to their small size, and, in some degree, to the fact that in some cases only a very few copies of any one title may have been printed. Their small size is often the cause of their being lost or accidentally destroyed.

Some miniature 15th and 16th century books exist today in unique examples or in mere fragments of examples only. The fact that paper and vellum were scarce and therefore valuable, in the first years of printing resulted in the saving of even printer's waste (spoiled pages that were left over after the finished copies were bound). Many of the early printers were also binders and books were printed and bound in the same shop. So the waste paper pages left from the printing of a miniature book were often used in packing the covers of larger books, and some fragments of miniature books were preserved in this fashion for posterity. The fragment of the *Abecedarium*, which has been, by some, credited to the press of Coster, was preserved until about 1750 inside the binding of a 15th century law book. Other fragments of miniature books have been preserved in the same way, and, in some cases, no complete copies of the original books have as yet been found and these fragments remain the only existing examples.

There is no way, now, of determining the number of copies printed in early editions, but the fact that many titles were reprinted frequently, inclines one to suspect that large numbers of copies must have been printed in some editions. But definite knowledge as to the number of copies printed in any one edition is lacking until we come to the records kept in the 19th and 20th centuries. Col. Sewall published in 1897 a bijou edition of the *Rubaiyat at the Contz Press* in India in an edition of only 50 copies. He used these books as gifts, and they were not for sale. Thompson in his *Thimbleful of Books* states that "there are probably not more than a dozen copies in existence." Col. Sewall was also responsible for the printing of the Gem edition of the *Rubaiyat* in 1905, and each one was illustrated by Vedder and exquisitely bound. These also were used as gifts.

The Rosemary Press in the early 20th century printed several issues of the *Rubaiyat* in editions limited to 20 or to 75 copies. These were issued for special occasions and many had jewelled bindings. They were usually not for sale but were used as table favors, souvenirs, etc., at special gatherings or dinners of various societies.

David Bryce of Glasgow was the first to make a business of printing miniature books in quantity for sale to the public. Some of his books were printed in editions of 100,000 copies. That is one of the reasons why today one is apt to find more of the Bryce editions available — 60 to 80 years after the little books were printed.

Miniature books of the 20th century issued from private presses, are usually produced in small numbers. William Lewis Washburn usually issued his books in editions of under 100 copies. The St. Onge publications are usually printed in editions of 300 to 2000 copies each. The Petit Oiseau Press issued its titles in editions of from 20 to 150 copies. The Hillside Press books are limited in number of copies to 310 to 375 copies.

Since miniature books are so small, they are more difficult to care for, especially in conjunction with larger books. To stand a miniature book on the shelf with

quartos and octavos results in the smaller books being pushed aside or squeezed out of place; and, through frequent handling in putting it back in place, at last the book becomes ragged and is finally thrown away; or it gets mixed in with papers, etc., and is accidentally thrown away. The tinier the book, the more trouble it causes. I have heard of an owner of a Kingsport Press Lincoln, which was that person's only miniature book, and he was always having to replace the book after it had been knocked off the shelf by a flick of the cleaning woman's dust cloth. He finally gave it away, as he said, "to preserve it." Other cases have occurred when the book was not rescued in time and ended up in the debris collected by the vacuum cleaner, which didn't help the condition of the little book, even if it was rescued.

Some of the little books intended for children were handled so much by the young readers, that even if they still are in existence today, they are mere rags of books with the corners of the pages worn round, and the binding rubbed practically off, and with many pages at the front or back lost entirely. In such circumstances, it is a wonder that any of these little books have lasted for the 100 to 400 years that they have.

Prices of books have always depended on the demand, so there can be no set of rules to guide one in the determination of a price for a particular title. It was so in classical times as pointed out by W. L. Andrews, who tells the story of Plato's paying 10,000 denarii (about 300 Lbs.) for 3 books that he wished to have in his library. In the 7th century, Andrews goes on to say, a mediaeval book collector sold a book to King Alfred who wanted it so badly that he gave a whole estate of 8 hides to the owner for the book. This trend continued into later eras, for Andrews goes on to tell of an Italian citizen of Palermo who wanted a copy of Livy and was obliged to sell an estate to obtain it.²

The demand for a book is still governing the prices of books today. Up until after the First World War, the prices of miniature books were not exorbitant, and there was little interest in such books. However as the interest in miniature books grew — so did the prices. At first there was no general interest in miniature books and book dealers were apt either to ignore any that came their way, or were so astonished by such examples that they priced them highly as "the smallest book ever printed". In the opinion of the author of an article in the *Newsletter of the LXIVmos*, the English book dealers had seen enough of such books so that they were not startled by them and so they were not priced so highly in their catalogs. The article goes on to state that this is true of the English book dealers, and of the French ones, but it was quite different with the German bookdealers, and he quoted from a catalog from a German dealer who listed a copy of the 1878 Milan *Dante* at 145 gold marks (about \$56) which the author of the article claims should have sold for about ¼ of that price. Another example quoted in the same article is a copy of the 1628 Sedan Greek *Testament* which was offered for 175 gold marks (\$43.50) which again, in the author's opinion, was about 4 times too much. This same catalog also offered an 1858 *Imitatio Christi* for 56 gold marks, or about \$11.50, when, the article states, \$2.00 would have been a fair price.³

Today the prices have become much higher. A copy of the 1878 Milan *Dante* was offered in May 1963 for \$80.00⁴; in April 1964 a copy of the 1628 Sedan Greek *Testament* was offered for \$70.00⁵; and a copy of the 1858 *Imitatio Christi* was sold at auction in Dec. 1961 for \$32.00.⁶

Of course the condition of the individual book offered has something to do with the price at which it is valued. A copy of the Meig's *Rubaiyat*, which was printed in 1900 in an edition of only 57 copies provides an example. In 1936 a copy was offered for sale and sold for \$225, but in the early 1930's a copy was sold for \$75. In 1928 another copy, nicely bound and housed in the bezel of a signet ring, was sold at auction for \$420.⁷

In the last ten years the prices of miniature books have risen even more spectacularly than the prices of their bigger brothers. The 1896 *Galileo* was offered for sale in 1947 for \$50, and in 1963 for \$85 by one dealer and for \$250 by another.⁸ The Newbery miniature *Bible* was offered in 1928 for about \$15. It was still offered for about \$15 in 1948, but by 1957 the price had risen to \$45, by 1960 it was offered at \$60, and in 1963 it was offered by two different firms, one at the price of \$75 and the other for \$100.⁹

The Kingsport Press *Coolidge* (1930) appeared in a dealer's catalog in 1934 for \$1.50, by 1940 the price had risen to \$10, and it was offered at that price consistently until about 1957. In May 1963 it was offered for \$40.00.¹⁰ The same rise seen in the Kingsport Press *Lincoln* (1929) which was offered from 1947 to 1957 at various prices from \$5.00 to \$20.00, but in 1963 it was offered by two different firms, one at a price of \$40.00 and the other for \$60.00.¹¹

Even today a patient searcher for miniature books can find some of the mid-eighteenth century miniature books in good condition in out of the way places for as little as 50 cents apiece, although the prices of these are probably rising even as I write this.

The same great jump in prices is reflected in the sale of collections of miniature books. In 1925 the library of Colonel Rhinelander Waldo was sold at auction at the American Art Galleries, in which there was a group of 200 miniature books which sold for a total of \$2,686.¹²

In 1928 the American Art Gallery sold a collection of miniature books "formed by a lady" which contained about 204 items and this collection brought \$2,700.

About 1950 the Saloman collection was offered for sale by Kraus of New York. It contained 513 items and was housed in a large case shaped like a book, and was sold for \$6,000.

In July 1964 the Spielman collection of about 848 volumes in 8 cases was sold for \$22,000 to a collector from St. Louis.

Anyone having a collection of miniature books to sell, and who is willing to part with it, could, by selling in today's market realize five to ten times the original purchase price.

¹ Thompson, Eben Francis. *A Thimbleful of Books*. Worcester, Mass., 1933. p.27.

² Andrews, W. L. *Sextodecimos et infra*. New York, 1899. p.25.

³ *Newsletter* no.5 (May 1928) p.2.

⁴ *Chiswick List* (May 1963) no.21.

⁵ *Bondy Catalogue* 64 (April 1964) no.422.

⁶ *Miniature Book Collector*, v.1, no.3 (Dec. 1961) p.47.

⁷ Stone, W. M. "Books that never grew up", in *The Dolphin*, no.4, pt.2 (Winter 1941) p.157.

⁸ *Chiswick List* (May 1963) no.28 and *Duschnes Catalog* 163 (Nov. 1963) no.120.

- ⁹ Tregaskis *Catalogue* 960 (1928) no.47.
Bondy *List* 12 (October 1948) no.55.
H. Levinson *List* (August 1957).
Co-op Catalog no.6 (1960) no.360
Duschnes *Catalog* 159 (March 1963) no.172.
Dawson *List* 5 (August 1963)
- ¹⁰ Duschnes *Catalog* 91 (December 1948) no.96. and Chiswick *List* (May 1963) no.18.
- ¹¹ Chiswick *List* (May 1963) no.39 and Duschnes *Catalog* 163 (November 1963) no.125.
- ¹² *New York Times* (February 16, 1925) p.25.

INDIVIDUAL COLLECTORS

Whether or not there were true collectors of miniature books before the 19th century is an unknown fact today. Queen Elizabeth and Anne Boleyn owned miniature books but history is silent as to whether they owned a collection of miniature books. The traveling libraries of Sir Julius Caesar, Carlos Major and Sir Francis Bacon were collections of miniature books, even though they were not very large collections, but there is no record of these individual owning any other miniature books.

Andrew De Ternant wrote in 1923 that "the collecting of miniature books was a fashionable hobby in France all through the nineteenth century, especially with society ladies. He mentions the collection of Empress Eugenie, which he says numbered several thousands. The Empress Eugenie was the wife of Napoleon III, who was taken prisoner about 1870 by the Germans and held captive until the war was over in 1871, when he and his family fled to England. The collection of miniature books was left in Paris. During the short lived Commune that followed, during which the Palace of the Tuilleries was burnt, the collection was lost, and no description of the collection has come down to us.

Ternant also mentions a Marquis de Quincy (kinsman of the English author Thomas de Quincy) who he said had a collection of over 3,000 miniature books. A third French collection of the 19th century mentioned by Ternant is that belonging to a Cora Pearl, a member of the Parisian *demi monde*, which collection Ternant states contained over 2,500 volumes and was in 6 languages.¹

The largest 19th century collection of miniature books which has been described in print is that of Georges Saloman, of Paris, France, who did his collecting during the last years of the 19th century. The number of books in the Saloman Collection was about 700 volumes. The largest book in the collection was a La Fontaine published by Laurent et Debernay in 1850 which measures 2 x 1 1/4 inches. The smallest book in the collection was the 3/8 x 3/8 inch little Dutch book, *Bloem Hofje Dor* printed in 1674. It has a little silver filigree binding with a clasp and was housed in a little morocco box. Blumenthal says that the Saloman copy of the *Bloem Hofje Dor* appeared in a London bookdealer's catalog in 1915 and was offered for sale for 35 lbs. (\$175).² The Saloman Collection contained books from the 17th and 18th centuries, copies of the Old and New Testaments, song books, almanacs, etc. The Saloman Collection was offered for sale by Krause in New York in the 1950's and was bought by Arthur Houghton, Jr. The Saloman collection was described in an article by Gaston Tissandier in the magazine *La Nature* in 1894.³

Another French collection of the 19th century was the collection of miniature French almanacs belonging to the Baron de Fleury, which was disposed by auction in 1908. A description of the collection appeared in the auction catalog under the title of *Catalogue d'une jolie Collection d'Almanachs et de petits livres du commencement du XIX^e siecle*.⁴

The little French almanacs which appeared in such numbers in France during the 18th and 19th centuries provided the nucleus for two other French collections of the late 19th and early 20th centuries. One collection was owned by Savigny de Montcorps, and in 1928 it was housed in the Museum of Decorative Arts in France, and had, at that time, only one rival in France — the collection of almanachs of Henri Lavedan. I have found no description of the Savigny de Montcorps Collection, but more information is available about the Lavedan Collection.

Mr. Lavedan spent 40 years in assembling his collection and found great joy in his little almanacs. After the First World War the competition with American collectors became too great and so in January 1928 he put his collection up for auction. An illustrated article about this collection appeared in the French magazine *L'Illustration*.⁵ The main interest of this collector was in the many decorative and exquisite bindings of the little books and he was particularly proud of having an almanach with a coat-of-arms on the front cover of Maria Antoinette while she was a Princess of France, and a later example having on its cover the coat-of-arms of Maria Antoinette Regina. The sale of this collection created a great deal of interest in the pages of the *Newsletter of the LXIVmos*.⁶

Other collections of miniature books collected before the present century were held by a Fraulein Rothschild in Paris, and by the Queen Mother Margherita of Italy. They are both mentioned by Tuneewa, but no descriptions of their collections are given.⁷

Albert Brockhaus, a member of the famous German publishing family, had a small collection of miniature books, and a catalog was published of the collection. The catalog was published in Leipzig in 1888 and was compiled by Arnold Kuczynski. Although it listed only 98 items, each item was most minutely described — even to the point of giving the measurement of the “n” in each work, in millimeters.

Samuel P. Avery, who was a noted 19th century bibliophile, collected some 170 examples of miniature books, which, after his death, were presented to the Grolier Club in New York, by his son. In 1911 the Grolier Club published a list of the “Microscopic Books Existing in the Grolier Club” as part of the annual report.⁸ This list contained 176 items.

In April 1897 the auction of the library of Edward H. Bierstadt was reported in an article called “Thumb Books” in the *New York Times*,⁹ which reported that this sale had “served to attract attention, though only for the moment, to that class of bibliographical rarities and curiosities known as thumb books”, and that “Mr. Bierstadt had collected a number of these miniature volumes”.

Another early collection of miniature books was formed by Charles and Mary Elton. In 1891 the Eltons published a *Catalogue of a portion of the library of Charles Isaac Elton and Mary Augusta Elton*¹⁰ in which they listed “A collection of small books” containing 121 items. In 1897 the Eltons published an article called “Little Books”¹¹ in which they gave a short history of miniature books, including some facsimiles. The most important facsimile they included was one of the *Horae* of Julian Notary, published in 1500. In 1916 Sothby, Wilkinson & Hodge published a *Catalogue of the valuable Library of Books and Manuscripts of the Late Mrs. Charles Elton*, containing some 72 lots, or about 328 pieces.

Collections of miniature books have become more common in the present century, or at least more has appeared in print about them. Some collections were quite small, such as the one that was sold on April 30, 1920 at the American Art Galleries in the sale of books belonging to Edwin B. Holden, which included some 30 miniature books. In 1923, the same gallery sold 15 miniature books belonging to Carolyn Wells. Again in 1926, the same gallery sold 5 lots of miniature books belonging to Simon J. Schwartz.

The *Newsletter of the LXIVmos* no. 18 states that Mr. Charles Hardy Meigs of Cleveland, Ohio, had perhaps the largest collection of miniature books in this country, and that there had been an exhibit of them at the Rowfant Club in Cleveland on

Dec. 8, 1900, in honor of Meig's publication of the "smallest book in the world" — the *Rubaiyat*. No description of this collection has been found.

In 1926 Tuneewa wrote about the miniature books in the Odessa Public Library.¹⁴ In this article he states that Gaston Tissandier, who had described the Salomon Collection of miniature books, also possessed a "not large collection", but gives no description.

The collection of miniature books formed by Vera von Rosenberg is justly famous and has been described by Luthi in 1924, by Tuneewa in 1926, and by Sternaux in 1928, and by R.W. Petri in *Mikrobiblion* in 1929.¹⁵ Vera von Rosenberg, a daughter of a Russian Councilior, received a miniature book as a gift when she was a little girl, and so started her collection, at first rather playfully, but later in earnest. In the course of 15 years she succeeded in bringing the collection to a total of 379 volumes. In the early 1920's she decided it was necessary to sell her collection, and at that time, its value was estimated to be 15,000 francs. The Swiss Gutenberg Museum in Bern made an offer of 8,000 francs, payable in two years, but the offer was declined. However, the collection was lent to the Museum for exhibition and Karl Luthi, an official in the Museum, gave a talk about the collection and the exhibition to a group of Swiss Bibliofiles. In 1928 the same collection was offered for sale by Paul Graup, a bookdealer in Berlin, and this became the occasion for another talk about this miniature book collection by Ludwig Sternaux, which talk was printed in the *Philobiblon* for May 1928.¹⁶ Again it was not sold and in 1929 a catalog of the collection was published under the title *Mikrobiblion*, with an historical introductory account of miniature books by Kurt Freyer, and the catalog of the Rosenberg collection, compiled by P.W. Petri. Not long after this Vera von Rosenberg was married to the English painter David Sasson. A report by Ruth Adomeit in a letter to the author in 1962 states that in her trip abroad that summer she had visited with Mrs. Sasson, and that this collection was, at that time, still in the possession of its original owner, although nothing had been added in recent years. In 1923 the Rosenberg collection is reported to have contained 14 volumes from the 16th century, 35 volumes from the 17th century, 34 volumes from the 18th century, 82 volumes from the 19th century, 4 volumes from the 20th century, and 38 undated volumes, plus 172 other volumes which were not included in the exhibition at Bern.

Several other small collections of miniature books were dispersed by auction during the 1920's. In December 1922, 82 items from the collection of Mrs. Hamlin were sold in 4 lots for \$210 at the Anderson Art Galleries in New York. In February 1927, again at the Anderson Galleries, 17 lots of miniature books from the library of Robert Oppenheim were sold at auction. In February 1928, at the American Art Association in New York, a collection of miniature books was sold, but the owner's name was not given. The catalog of the sale had the title *An Unusual Collection of Miniature Books Formed by a Lady*, and contained 204 items, which was sold for a total of \$2,700. The catalog had a foreword written by Wilbur Macey Stone, which, in addition to interesting facts about miniature books in general, also gave a description of the collection. This collection was particularly rich in 17th century items, and contained many books measuring an inch or less in height.

In January 1928 at Sotheby's in London a miniature book collection, consisting of 25 items, mainly English almanacs, collected by Mr. J. Daniels of Brighton, England, was sold. Mr. Daniels had collected his little almanacs over a period of

35 years, but had become more interested in collecting coins, post marks, and postal prints, and so decided to dispose of his little books.

Elisabeth S. Walcott of New York, formerly of Boston, Mass., had an article printed in the *Newsletter of the LXIVmos*¹⁷ about her collection of miniature books. The smallest in her collection is a copy of *Bloem Hofje Dor* printed by B. Schmidt in Holland in 1674. Her copy is bound in pale blue silk enclosed in a filigree gold case with a clasp designed by Sangorski & Sutcliffe of London. Mrs. Walcott and her husband Paul, printed a little book about miniature books called *Chats about miniature books*,¹⁸ which was published in miniature form (41 x 33 mm.) in 1932, in which Mrs. Walcott discusses some of the books in her collection.

Franklin Delano Roosevelt, while yet Governor of New York, had an interest in miniature books, as a letter from him to Mr. Henderson, dated May 27, 1929, indicates. In this letter he states that his "tiny books are neither very rare nor very numerous", but he gives no more information. Georgenia O'Donnell in her book *Miniaturia*, published in 1943, mentions Roosevelt's collection, but gives no details. In the *Coronet* magazine¹⁹ Mary Ebsen, who had been curator of the President's collections, describes his collections as consisting of stamps, ship-models, miniature books, etc., and states that these collections were accepted by the government in 1929 for housing in the library at Hyde Park, which was completed in 1940. In 1964 the Hammer Gallery offered many small books formerly belonging to President Roosevelt for sale. Some 162 items were offered, but no sizes were given, nor any descriptions other than the fact that the book did or did not contain Roosevelt's bookplate.

Edmund G. Gress, author of a *Dash through Europe* and of several articles in *The American Printer*, and the editor of the sixth *Newsletter of the LXIVmos* states in the *Newsletter* that at that time he owned about 50 miniature books which he had picked up in various cities in both Europe and America.

The *Newsletter of the LXIVmos* was printed from Nov. 1927 to Oct./Nov. 1929, and in various of the 21 numbers published, mention is made of several collectors of miniature books as follows: Leo S. Olschki of Florence, Italy "is greatly interested in wee books"; Albert W. Owen of York, Pa., who has "collected books for some time and intends to write a book about them sometime."; Walter T. Spencer, bookseller of London, has about 50 or 60 little books; John C. Vose of Ashburnham, Mass., has a few miniature books; Harry B. Weise of New Jersey, an entomologist of the Dept. of Agriculture of the state of New Jersey, not only has a collection of miniature books, but also has written several articles about miniature and children's books; Richard S. Wormser of New York, who specializes in books 2 inches or less in size; Eben Francis Thompson, who was a lawyer of Worcester, Mass., and a translator of the *Rubaiyat*, and who published his "smallest book in the world" in 1932 (*The Rose Garden of Omar Khayyam*), had a collection of miniature books which he kept in a glass topped bibelot table; Felix Epstein of Hamburg, Germany, had a collection of miniature books; Dr. Charles D. Humbert of Barnard, Mo., who collects miniature astronomy and medical books, who also was the editor of the 10th *Newsletter of the LXIVmos* (Aug.-Sept. 1928); Carl H. Litzelmann of Boston, Mass., who also collects bookplates, "has a number of interesting specimens [of miniature books] housed in a little Belgium book case.

The *Hobbies Magazine* for July 1942 mentions the collection of miniature books owned by Nina Poler. The article states that her collection consisted of some 200 miniature books ranging in size from 1 inch to 5 inches, but no details were given.

Georgene O'Donnel in her book *Miniatura*, published in 1943, gives the names of several more collectors of miniature books, such as: Madeline Aaron of Wichita, Kansas, has a collection of over 1000 miniature objects, some of which were miniature books and newspapers; Joseph H. Gray of Chicago, Ill., has a collection of 50 inch-size volumes. He had started his collection when he had obtained a small edition of Gray's *Elegy in a Country Churchyard*; Mrs. Alfred E. Hamill of Lake Forest, Ill., collects books under 4 inches and has about 100 volumes in her collection. Her oldest printed volume was a *Moriae Encomium* by Erasmus, published in Amsterdam by William Blaeu in 1629, and measured 3½ by 1¼ inches.

Colleen Moore, now Mrs. Homer Hargrave of Chicago, started collecting miniature books when given an one inch *English Dictionary* by her father when she was only 5 years old. When she started collecting furnishings for her famous Doll's House Library, she wanted miniature books. Many of the books in the Doll's House Library are real books, some of which were written especially for the library by such authors as Willa Cather, Kathleen Norris, Jim Tully, and Booth Tarkington, and these were bound in one-inch size volumes.

Jack Norworth of Los Angeles, Calif., a dealer in miniature objects of all kinds, had a miniature book collection containing books no larger than 1 inch.

George Ball of Muncie, Ind., a collector of children's books, also collected miniature books, and had over 600 miniature volumes in his collection. The greater part of his collection was printed in England before 1850, some as early as 1700, about ⅓ of them were printed in France, and some were printed in America. His collection is now in the possession of his daughter, Elizabeth Ball, who wrote an article on the collection, which article appeared in the *Hobbies Magazine*.²⁰ Miss Ball is also interested in adding to her collection.

Jose Gibert in his *Els Llibres Miniatera*, published in 1950, gives the name of Llaio Salvans i Corraera, of Barcelona, Spain, as the owner of a collection of some 100 miniature books.

The name of Wilbur Macey Stone is well known in the field of miniature books. By 1900 he had become a collector of bookplates and of children's books. Around 1920 he realized that many of the children's books, such as the little *Bible Histories*, were also miniature in size, and became interested in miniature books. He wrote, in a letter to Walter de la Mare dated June 21, 1923, that he had "quite a shelfful of the 'little fellows' which gave him much joy. In an article entitled "How small can a book be?"²¹ it was stated that, at that time, Mr. Stone had over 250 volumes in his miniature book collection. By February 1928 the *Brookline Chronicle* calls the Stone Collection "one of the largest and most important collections in this country". Again in April 1929, the *Newark Stone-Eagle* called the Wilbur Macey Stone Collection "one of the largest collections of miniature books in this country". Twice, at least, Mr. Stone disposed of duplicates in his collection at the Anderson Galleries in New York — once in January 1925, when he disposed of 48 lots. During the 1920's and 1930's Mr. Stone wrote many short articles on miniature books, which appeared in *The American Printer*, the *Bookbinding Magazine*, the *American Collector*, the *American Antiquarian Society Proceedings*, etc. He also wrote several books about miniature books, such as *The Gigantick Histories of Thomas Boreman*, printed at Portland, Maine, in 1933, *The Divine and Moral Songs of Isaac Watts*, published in New York in 1918, *A Snuff-boxful of Bibles*, published by the Carteret Book Club

in 1926, etc. At his death in 1941 his collection was divided between his son and his daughter.

Walter de la Mare became interested in miniature books when he was thinking of writing his book, *Memoirs of a Doll*. At that time many of his friends who spotted miniature books at various bookdealer's establishments, bought them and gave them to the author. At this time, also, he had some correspondence with James D. Henderson on the subject of miniature books. I believe Mr. De la Mare had a collection of about 50 volumes, acquired mostly by gift, during the time he was writing his *Doll Memoirs*.

James D. Henderson, a real estate man in Boston, Mass., was another well-known name in the miniature book world. He has told the story of how he became interested in miniature books on several occasions. It seems that sometime in 1926 Mr. Henderson found it necessary to consult his doctor, who told him he should take up a hobby to take his mind off business matters, and so permit his shattered nerves to mend. He immediately began to seek a hobby that would interest him. In September after seeing his doctor, he had a nightmare. "He dreamed that he was being smothered by books. They were pouring over the bed in a torrent, shutting off the air and preventing him from moving his limbs. He fought against those books all night long. The books, which had been falling on his bed all night, were small ones, volumes in miniature. . . ." "a miniature Babe Ruth. . . was standing on his chest and batting the small books, while other well-known figures of the day were pitching and catching them".²²

Because of this nightmare Mr. Henderson began thinking of miniature books. Prior to the first World War he had purchased in Stratford-on-Avon, in England, a set of 40 volumes of Shakespeare in a little bookcase. This little bookcase with its 2 x 1½ inch volumes had been hung on the wall, but other than being "something he had bought when abroad", he had not really thought of them. Now he looked at them with new eyes and decided he wanted to find out whether any more such small books were in existence. The day after his strange nightmare Mr. Henderson left on a trip to New York, Philadelphia, Baltimore, etc., and visited libraries and museums, and talked with book collectors and book dealers about miniature books. On this trip he picked up only two or three miniature books, but on his return to Boston, he sent out letters in five languages to bookdealers all over the world requesting miniature books. At times he had one of his secretaries employed exclusively in taking care of his miniature book correspondence. Early in his collecting, he decided to place a 3 inch limit on his miniature books. He made a business of his collecting, and went at it in an energetic and enthusiastic manner. If he heard about a miniature book in New York, Chicago, or Detroit, he would think nothing of taking the first train and starting after the "treasure". Mr. Henderson claimed that while a true connoisseur would wait two years or more to get the book he desired, at the price he was willing to pay, he, on the contrary, was too impatient and would pay immediately whatever was asked so that he could add the book at once to his collection.

By these energetic measures, by May 1927 his collection had grown to 200 volumes.²³ The *Christian Science Monitor* in 1928 reported that the Henderson collection of miniature books contained 700 volumes, and by the time of his death in 1940 his collection had grown to the most extensive ever assembled, reaching the total of between 8 to 10 thousand volumes. The collection contained miniature Babylonian tablets made in 3000 B.C. as well as 20th century imprints bound by Sangorski and Sutcliff.

"Every item in the collection" according to the description given by Georgene O'Donnell "is a real book, covering every conceivable subject, written in every language used for the printing of larger books and bound in materials varying from human skin to gold, silver, pearl, jade and intricately worked leather. There are stamp albums, telephone books, music books, newspapers, magazines, novels, Bibles, textbooks, religious tracts, primers, hornbooks, almanacs, illuminated manuscripts made prior to the invention of printing and miniature [printed] books, dating from early in the second half of the 15th century."²⁴

Mr. Henderson housed his miniature volumes in scale-model book cases, some of which were copied in miniature from those at Mt. Vernon. One of his little bookcases is complete even to leaded glass doors. "A book full of books" was an idea originated by Mr. Henderson's son Robert. The covers of a leather bound book was used as a case, and "the hollow interior" was lined with shelves²⁵ so that when the book was opened 47 tiny volumes were discovered to live within.

James D. Henderson was not nearly so prolific a writer as was Mr. Stone, but he did write an article entitled "A spoonful of Books" for the *Bookbinding Magazine* for Dec. 1927, and a small book called *Miniature Books*, which was published in Leipzig in 1930. He also wrote *Lilliputian Newspapers*, published in Worcester in 1936. He was the editor and moving spirit of the *Newsletters of the LXIVmos*, which appeared from November 1927 to October/November 1929, and which is still today a gold mine of information about miniature books.

At the death of Mr. Henderson in 1940 his priceless collection was left to his son Robert L. Henderson, an officer at the time in the United States Navy, who had been interested in miniature books even before his father's death, and had already begun to collect miniature books for a collection of his own.

A list of the contemporary collectors of miniature books who are still actively collecting is long and growing longer every day.

Ruth E. Adomeit of Cleveland, Ohio, is an avid collector and collects other objects in addition to miniature books. In 1943²⁶ she reported that her collection of miniature books had been made within the last four years. When she had started collecting miniature books she considered 3½ inches to be the maximum size for a miniature book, but she soon discovered that the quantity and variety of smaller sized books was much greater than she had expected and so decided that 2½ inches would be her maximum size, although she kept the larger ones, but does not consider them as part of her miniature book collection. As early as 1943 she had divided her books into miniature (2½ inches or under) and small books (between 2½ and 3½ inches). At that time she reported having about 200 volumes in her miniature book collection. In 1953 an article²⁷ in the *Cleveland Plain Dealer Pictorial Magazine* reports that Miss Adomeit had in her possession about 500 miniature books, none over 2½ inches high. By 1960 she reported that she had some 875 miniature volumes, and in addition she had some 244 volumes measuring from 2½ to 3½ inches, and some 150 more measuring between 3 and 4 inches. In addition to her collecting activities Miss Adomeit has contributed articles about miniature books to magazines, and was the editor of the *Miniature Book Collector*, a quarterly published from June 1960 to March 1962, in which capacity she furnished many articles about miniature books. Also Ruth Adomeit published a miniature book, *Miniature Cookie Book*, printed in 1960 at the Lilliputter press, and measuring 2¾ by 1¼ inches.

Louis W. Bondy, born in Berlin and a bookdealer in London since the 1940's, has been interested in miniature books for many years, and the *Catalogues* of books offered for sale from his shop always include miniature books. He had a collection of miniature books, which in 1952 numbered about 1500, of which 500 were under 3 inches in height.²⁸ About 1953 he sold his collection to a book dealer in New York, but he still continues to sell miniature books. Of his great knowledge of miniature books, he wrote an article about them which appeared in the "Antiquarian Number" of the *Journal of the National Book League*, in 1964.²⁹

Frances Dunn, a librarian of Saginaw, Michigan, began her collection of miniature books in 1929, becoming interested in them from her collection of children's books, and in 1943 Georgene O'Donnell reported that Frances Dunn had about 200 volumes. She also has an interest in miniature book plates. In 1953 an article from her pen appeared in the *Antiquarian Bookman*, entitled "Vantages of Miniatures" in which she listed five different advantages in the collecting of miniature books.³⁰

Arthur A. Houghton, Jr., a business man with an office in New York City, a home in Wye, Maryland, and one in Cambridge, Mass., is a book collector who likes to have his books about him, and has solved the problem by having some 1000 miniature volumes housed in a glass-topped coffee table, a glazed bookcase, and in a cabinet built into the wall of his New York office. The maximum size for his miniature books is 3 inches. Seventy of his fine miniature bindings are displayed under the glass top of his coffee table, where one can see embroidered bindings, mother-of-pearl bindings, bindings of silver filigree and silver gilt, metal chased and jeweled, and some bound with mosaic leathers, etc. Rarities in his collection include a Plantin *Kalendario* of 1585, and both a first and a third edition of Weever's *Agnus Dei* (1601 and 1606).³¹ Houghton acquired the Salomon collection in its special book-shaped case about 1950.

Dr. Irvin Kerler, whose tragic death occurred just after Christmas in 1963, had been associated with the U.S. Food and Drug Administration and had served as director of the Research and Reference Branch of the Bureau of Medicine. He had collected children's books for many years, and had quite an extensive collection. Through his interest in children's books he became interested in miniature books. In 1949 he gave his collection of some 6,000 children's books to the Library of the University of Minnesota. In 1957 he was appointed honorary consultant on the acquisition of children's books for the Library of Congress. In 1961 he contributed an article on miniature children's books to the December issue of the *Miniature Book Collector*.³²

Percy E. Spielmann, of London, England, a friend of Louis W. Bondy, had an extensive collection of miniature books, of which collection a *Catalogue* was published in London in 1961. This *Catalogue* not only contains a detailed description of some 550 books in his collection, but also includes historical summaries concerning various phases of miniature book publication, and is a veritable mine of information. His death occurred early in 1964 and his entire collection of miniature books, consisting of 848 volumes in eight miniature book cases and one case of red morocco over wooden boards was put up for auction to be sold as a collection at Sothebys on July 20 and 21 of 1964. An item in the *Antiquarian Bookman* later in 1964, reports that "The noted miniature collection of the late Percy Edwin Spielmann was bought at a Sotheby auction on July 21 for \$22,960 by the St. Louis collector, Julian I. Edison. The 848-volume collection included 186 almanacs, 154 children's books, and 30 dictionaries."³³

Julian I. Edison, who bought the Spielmann collection, also acquired with the collection the voluminous notes made by Spielmann on miniature books in general. Edison already had in 1964 a small collection of miniature books, and since then has acquired another small collection or so, so that now his collection numbers well over 1000 volumes. He is also the editor and publisher of a new periodical about miniature books — *The Miniature Book News*, a quarterly.

D'Alte Aldridge Welch of Cleveland, Ohio, a collector of children's books, also became interested in miniature books. In 1928, while he was a student of Johns Hopkins University in Baltimore, he lent some 200 volumes from his 1,000 volume collection of children's books for an exhibition held at the Peabody Library in Baltimore. Mr. Welch has compiled a bibliography of children's books, which is being published in the *Proceedings* of the American Antiquarian Association and by June 1964, the first two installments had already been published. Of course, scattered through this list are many miniature editions, fortunately identifiable, since the size of each volume is included in the description.

Doris V. Welsh, a librarian, Chicago, Ill., first became interested in miniature books when given a miniature dictionary when she was very small, but she did not begin to collect actively until 1946. From the few books she had in 1946 her collection has grown slowly, until today it is over some 600 volumes. Her interest is in the older miniature books, as well as in the new books of the 20th century. In 1952 an opportunity arose to learn how to print, and since access to a printing press was included in this opportunity, some 4-point type was obtained, and the Petit Oiseau Press was established, although it did not acquire its name until 1957. Since 1952 some 15 titles have appeared from this press, measuring in size from 1 x ¾ inches to 2¼ by 1¾ inches. Her little books were also bound by herself. Along with her interest in collecting and printing miniature books, arose a desire to know more of the history of miniature books, so an effort was made to find and read everything that had been printed on the subject, and to compile a bibliography of every miniature book that had been printed. All books, parts of books, magazine articles and newspaper articles about miniature books found were either copied, photostated or xeroxed, so that now there is at hand a fairly complete library of material about miniature books, as well as a very extensive bibliography, which was compiled from the articles and from an avid reading of dealer's catalogs. The bibliography not only includes a description of the miniature book in question, but a listing of each place that book was mentioned in any article or catalog, and, if it was mentioned in a dealer's catalogue, the date of the catalog, and the price at which it was offered was also noted.

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BOOKPLATES

A bookplate as a mark of ownership in a book, has a history almost as old as the printed book itself. The oldest known is German and is dated about 1480. The first known bookplates are usually heraldic and were colored by hand. Such artists as Albrecht Durer, Holbein, etc., have turned their talents to the making of bookplates, and some of them are truly works of art. While the idea of using bookplates as a mark of ownership started in Germany, the practice appeared in France, England, Holland, Italy and America very soon after they had appeared in Germany. At first the practice of using bookplates in libraries not belonging to an individual, was almost invariably restricted to ancestral libraries, or to important collections. In recent years, with the growth of mechanical means of reproducing a variety of ready-made designs, the practice has spread to almost all individuals, who may have only a few books in which to place a bookplate.

Bookplates made in very small size for very small books have been made for owners of collections of miniature books. A bookplate measuring $\frac{3}{8}$ by $\frac{1}{4}$ inches has been suggested as a proper size for a 2 by $1\frac{1}{2}$ inch book. Miniature bookplates usually measure from $\frac{3}{8}$ by $\frac{3}{8}$ to 2 by 2 inches, and may be made in different sizes for one collector, to fit in various sized small books. Wilbur Macey Stone's miniature bookplate measured $\frac{3}{8}$ by $\frac{1}{2}$ inch and was cut by J.L. Landis. James D. Henderson had a small engraved bookplate measuring $\frac{3}{8}$ by $\frac{1}{8}$ inches. Percy Spielmann had a small bookplate, reproduced in his *Catalogue*, designed for his miniature books by D.V. Wickers, and it was produced in two sizes, one $\frac{3}{8}$ by $\frac{3}{8}$ inch square, and the other $\frac{1}{2}$ inch square.

Julian Edison has had a small bookplate made for his miniature books, which pictures the new Arch representing the Gateway to the West, which is being erected at St. Louis, and his bookplate measures $\frac{3}{8}$ inch square.

A special bookplate was designed for the books in the Queen's Dolls' House library, which was inserted in every book in the library. It was designed by Ernest H. Shepherd, and measured $2\frac{1}{2}$ by $\frac{1}{2}$ inch, and shows a view of Windsor Castle and has the Queen's monogram, "M.R.", on it.

A miniature bookplate was made by F. Charles Bland measuring $\frac{3}{8}$ x $\frac{3}{8}$ inches for the miniature books of Carl H. Litzelmann of Boston, who already owned some bookplates measuring less than 2 inches square.

Miniature bookplates made in small size for miniature books, is an interesting and a pleasant by-path to follow in connection with collecting miniature books and there are many examples in existence, which a collector might want to examine before deciding on a final design for his own little books. Wilbur Macey Stone, who was not only interested in books, but was also an authority on bookplates, published a small volume, *Some Children's Bookplates* in 1901 (this was before he became interested in miniature books), in which he shows some miniature bookplates.

INSTITUTIONAL COLLECTIONS OF MINIATURE BOOKS

Many libraries, public and university, have *some* miniature books. Many such institutions have received miniature books as gifts, but have made no effort to purchase any themselves. To many institutions miniature books are a nuisance, since they are very difficult to absorb into their collections of more ordinary sized books. They are difficult to shelve, and to keep in order. One solution to the shelving problem is to have a quarto sized box made with a recessed area to hold the little book, so as to make the miniature book grow in size till it can be shelved with the regular sized books. But this solution, besides being an added expense, brings additional problems to the library. However some institutions do have miniature book collections, and they house them as a collection.

The American Antiquarian Society of Worcester, Mass., has a large collection, consisting mostly of American imprints, printed before 1830. They have about 300 little books under three inches in height, and by increasing the maximum size to four inches so as to include the many 18th century children's books and the miniature almanacs, the number of little books in their collection rises to nearly 1000.

Boston Public Library has between 250 and 300 miniature books, many of them being of the 20th century. There are about 30 books related to printing and the rest are on various subjects.

The Grolier Club of New York City, was presented in 1911 with the Samuel Avery Collection of miniature books by Avery's son. Included in the gift was a glass bookcase 34 inches high and 22 inches wide, with 7 glass shelves. The *Baltimore Sun*¹ in 1928 reported that at that time the Grolier Club owned about 200 miniature books "gathered chiefly by the club's 4th president, Samuel P. Avery". About 19 of these books exceed 3 inches in height. A list of the titles in the collection was issued by the Grolier Club in 1911 soon after receiving the gift.² A supplementary typed list of some 150 more titles that have been added to the collection³ since has come into my hands recently.³

The Weidner Library of Harvard University in Cambridge, Mass., has a small collection of miniature books which includes two 18th century American editions of John Taylor's *Verbum*, one published in 1760 by S.P. [Samuel Parker?] and one published in 1765 by N. Proctor.

The Library of Congress in Washington, D.C., has had a collection of miniature books for at least 50 years. Helen Wright wrote of the collection in 1905,⁴ at which time she disclosed that the collection had 180 volumes and the little books were then on exhibition. Mary Stiles wrote of the collection in 1914, and stated that the library had not tried to acquire such books, but that they had accumulated by chance and that the collection was said to rival that of the British Museum.⁵ Since the books were not cataloged it was difficult to ascertain the number of volumes in the collection. Karl Kup, writing of the collection in 1928,⁶ said that there were more than 200 miniature volumes in the library's collection. They are not yet fully cataloged and are kept today in the Rare Book Room of the Library.

The New York Public Library, Lenox Library, has probably the largest collection of miniature books in any public library. They were housed, in 1928, in the Reserve Room in boxes for preservation, and were said at that time to number over 600 volumes. A description of the collection is found in R. W. G. Vail's article "A Lilliputian Library" in the *Bulletin* of the New York Public Library.⁷

The Yale University Library, New Haven, Conn., in 1942 was presented with the Henry Rogers Winthrop Collection of 366 miniature books. This collection was described in Mary P. Wheeler's article "Miniature Books", which was printed in the Yale University *Library Gazette*,⁸ Jan. 1943, reprinted in the *Library Journal* for March 1, 1943.

Another public library in this country which has a collection of miniature books is the Free Library of Philadelphia, with the Rosenbach Collection of early American Children's books, which includes many miniature volumes; and it also has a complete collection of the William Washburn books printed between 1929 and 1942.

Institutions abroad also have miniature books among their treasures. The Bibliotheque National of Paris, France, has a small collection of miniature books which are housed in their "Reserve" (Department of Rare Books). They do not have very many and not nearly all of the miniature books published in France. These little books form a special category called "les nains", which, according to Cim, include all books measuring less than 95 mm.⁹

The British Museum in London, had, in 1926, a collection of about 200 volumes of miniature books no taller than 3 inches. They were kept in a small bookcase. In the British Museum also are to be found the famous "gold book" of Queen Elizabeth I, and the "gold book" which belonged to Anne Boleyn. The smallest books in the British Museum Collection are the *Bijou Almanac* for 1839 ($1\frac{1}{8} \times \frac{1}{8}$ inches), the *Petit Fabuliste* printed in Paris in 1848 ($1 \times 1\frac{1}{8}$ inches), and a copy of the *Galileo* of 1896 ($\frac{1}{2} \times \frac{1}{2}$ inches).

The Glasgow, Scotland, Library, has a miniature book collection in which are to be found many of the little David Bryce Publications published in Glasgow from about 1890 to 1912.

The Queen's Dolls' House is the gift given by the British Nation to Queen Mary in the early 1920's. The Dolls' House was on display at the British Empire-Exhibition at Wembley and later was to be one of the valued possessions of Windsor Castle. One room in the Dolls' House was a library with some 200 books handwritten by their authors in small books, many of which are unique examples. The largest book in the library is about $1\frac{3}{4}$ inches tall, but the majority measure about $1\frac{1}{2}$ inches in height. Included are about 50 volumes of music by contemporary British composers. In addition to the manuscript and photographically reduced facsimile volumes, there are several little printed volumes also. This famous library and the Doll's House itself are fully described in a two volume work by E. L. Lucas published in 1924.¹⁰

The Odessa Public State Library received the nucleus of its collection of miniature books from Count Michael Tolstoi who had been curator of the Library for many years. In 1926 it contained 33 Russian publications and 72 published outside of Russia, and the books varied in size from $\frac{1}{2}$ inch to $3\frac{3}{4}$ inches. This collection is described in an article by A. Tuneewa in 1926.¹¹

The Melbourne, Australia, Public Library, while it does not have a collection of miniature books, does possess the fragment of Notary's *Horae* of 1500 and 2 or 3 other miniature books to keep it company. The Notary fragment is reproduced in Elton's article "Little Books" and again in John Gartner's *Miniature Incunabulum* [!], published in Melbourne in 1938.¹²

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EXHIBITIONS

I suppose miniature books have been exhibited at various exhibitions of books of all kinds, in many places in the world, of which no record has come down to us. We know that the famous *Dantino* was exhibited at the 1878 Fair in Paris, and that a 2 volume edition of the History of Holland, printed in Amsterdam in 1783 was shown at the Exposition du Livre in Paris in 1898, together with a *Begriff Christlicher Lehre*, printed in Germany in 1778, but that is about the extent of the information available at present.

The first exhibition devoted entirely to miniature books, of which we have found a record, is that held in England at the Manchester Literary Club in 1876, when William E. A. Axon displayed his collection of miniature books. It is reported in the Club's *Papers* for 1876, and this account, enlarged by Mr. Axon, appeared in the periodical *Notes and Queries* in 1876.¹

The Rowfant Club of Cleveland, Ohio, on Dec. 8, 1900 had a showing of miniature books in honor of the publication of Mr. Charles Hardy Meigs' "smallest book in the world"—the 1900 Rubaiyat. Mr. Meigs was a member of the Rowfant Club. The Club printed an invitation to the exhibition, which was called "A show of miniature books", which consisted of 8 pages, and was only 1½ by 1½ inches in size.²

In November 1923 an exhibition of miniature books was held by the Schweizerisches Gesellschaft des Bibliophilen in Bern, Switzerland, at which time the Vera Von Rosenberg Collection was shown, and a lecture was given by Mr. Luthi concerning the books shown. This lecture was printed later in the *Zeitschrift* of the Bern Gutenbergmuseum.³

In December 1924 and January 1925, under the auspices of the Carteret Book Club, and exhibition of over 250 miniature books from the collection of Wilbur Macey Stone were displayed at the Newark Public Library. The books on display varied in date from about 4,000 B.C. (a small clay tablet from the land of Abraham) down to the 20th century's photographically reduced books issued by Bryce in Glasgow. A catalog of this exhibition was published by the Carteret Book Club, which catalog was compiled by the owner of the books, Wilbur Macey Stone.⁴

March 1927 saw an exhibition of miniature books at the London Library. This included books from the collection of Sir Edward Sullivan and Mrs. St. John Anny. While the exhibition did not include any of the rarest "cornerstones" of miniature bookcollecting, it did show one of the five copies printed of the little *Carmina* of Horace printed at the Ashenden Press in 1922, another copy of which is to be seen in the library of the Queen's Dolls' House. Some 20 or 30 of the miniature books shown had been bound by hand by Sir Edward Sullivan, an accomplished craftsman.⁵

In March 1928 the Peabody Library in Baltimore showed about 200 examples of children's books, many of which were miniature, from the collection of D'Alte Aldridge Welch, selected from his collection of about 1000 volumes. An account describing the books on display was printed in the *Baltimore Sun* and was written by Mary Irene Copinger.⁶

At the same time as the Peabody Library exhibition in Baltimore, the New York Public Library was also holding an exhibition of children's books from the collection owned by A. S. W. Rosenbach of Philadelphia. Among these volumes were also to be found several miniature volumes.⁷

In September-October 1928 the Newark Public Library again exhibited books from the collection of children's books belonging to Wilbur Macey Stone. Of the some 800 books on exhibition, about 75 books were miniature in size. A brochure was issued by the Newark Public Library containing Mr. Stone's description of the books.⁸

In November-December 1928 the same collection shown at the Newark Public Library was also exhibited at the Boston Public Library.⁹

Starting December 26, 1928, the New York Public Library held an exhibition of miniature books under the joint auspices of the library and the LXIVmos Club. It was originally scheduled to close March 1, 1929, but the popular interest was so great that the time was extended to April 1. Over 600 miniature books were displayed in ten flat cases and one wall case, and included books from the collections of J. D. Henderson, Wilbur Macey Stone, Miss Jane Beulah Hand, Mrs. Paul S. Walcott, Mr. Elmer Adler, Mr. James Tregaskis, W. H. Blumenthal, d'Alte Aldrich Welch, R. S. Wormser, Miss C. Leffinwell, Miss Adele Baylis and the Oxford University Press.

In the first case were shown miniature magazines and newspapers and a small collection of Russian books, the second case contained Bibles and Bible Histories, another case held about 60 examples of classics such as Virgil, Homer, etc. Another case held examples of English literature, another showed miniature children's books including alphabets, primers, arithmetics, etc. Another case was filled with almanacs printed in England, France, Italy, Germany, etc.¹⁰

In April and May 1929 the Cincinnati Public Library held its exhibit of miniature books. These books were from the collection of Davis L. James, a bibliophile living in that city. One of the books on exhibit was a copy of the *Rubaiyat* printed in St. Louis (No. 13 in the list of *Rubaiyats* in the *Newsletter* of March 1929) Mr. James's son had carried this little book with him all during his overseas service in the First World War.¹¹

In April 1929 the Paterson, N. J., Public Library held an exhibit of miniature books from the collection of Wilbur Macey Stone. This exhibition was held at the instigation of Mrs. William Hand, who was one of the first members of the LXIVmos Club.¹²

In August/September 1929 the Spokane Washington Public Library held its exhibition of miniature books including some from its own collections, but augmented by some from the collection of J. D. Henderson, and by some English books which had been on exhibit at the New York Public Library earlier that year. One reason for the holding of the exhibition in Spokane at that time was that the Pacific Northwest Library Association was to meet in Spokane from August 29 to the 31st. The exhibit was written about in the *Spokesman Review*¹³ for August 25, which article included several illustrations.

During 1944 an exhibition of miniature books was held at the American Antiquarian Society in Worcester, Mass. It was mentioned in the annual report by the librarian, but unfortunately no details of the exhibit were included.¹⁴

In August 1958 the Newberry Library in Chicago, Ill., held an exhibition of some 300 miniature books taken from the Library's collection and from the collection of Doris V. Welsh. Included in the exhibit were several incunabula, illustrated manuscripts, Bibles, a Hebrew Psalter, Sanscrit prayer rolls, ancient and modern classics, children's books, music books, song books, modern books, etc.¹⁵

Library Week of 1959 (April 12-18) saw a small selection of miniature books from the collection of Doris V. Welsh on display in the window of the First Federal Saving and Loan Bank of Chicago.¹⁶

In November 1959, again from the collection of Doris V. Welsh, an exhibition of some 250 miniature books were on display in the Chicago Public Library, among them eleven titles printed at the Petit Oiseau Press.¹⁷

The latest exhibition of books from the Doris V. Welsh collection was held at the Highland Park, Ill., Public Library during June and July of 1964. Again some 250 volumes were exhibited including children's books, Bible Histories, Hillside Press books, books from the press of St. Onge., etc.¹⁸

In the summer of 1965 the Chicago Public Library again had an exhibition of miniature books, this time from the collection of Mary Osgood of Chicago.¹⁹

From December 5, 1965 to January 9, 1966 an exhibition of miniature books from the 2200 volumes in the collection of Julian I. Edison was on display at the John M. Olin Library of Washington University, St. Louis, Missouri. A catalog was issued on 6 by 6 inch cards enclosed in a portfolio, with a note by William Matheson, Chief of the Rare Book Dept. of the Library. Some 57 items on display are described in the bibliographical notes and several other titles are mentioned in the historical introduction written by Julian Edison.

Many other exhibitions of miniature books have probably also been held, of whose existence no record has come to us. Usually, however, an exhibition of miniature books creates quite a bit of interest among non-bookish people as well as among miniature book enthusiasts.

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¹⁷ *Chicago Tribune* (November 2, 1956) Part F, pt. 1, p.17.

¹⁸ *Highland Park (Ill.) News*, v.40, no.24 (June 11,1964) Section 1, p.1.

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BOOK DEALERS AND THEIR CATALOGS.

A very useful source for locating miniature books and obtaining information about titles printed (and available) in miniature size are bookdealer's catalogs. These catalogs vary greatly both in the quality of their printing and in the accuracy and detail of their listings. Some are mere mimeographed lists, and some are elaborately printed and illustrated with every effort having been made to insure accuracy of the information and descriptions given. Since much of the material about miniature books is so scattered and meager, and printed bibliographies of miniature books are so few and incomplete, much of the lore of miniature books is not immediately available to book dealers, so such information as they may include in their listings and catalogs is many times gleaned from the individual knowledge of the compiler of the catalog, or from notes in the books themselves, or from information obtained from the original owner of the miniature books in question.

Some book dealer's catalogs that contain *only* miniature books include:

Olschki, Leo. Florence, Italy. Cat. 133 (April 1957) "A Catalog of Miniature Books". 267 items.

Seven Gables Bookshop. New York City. Cat. 29 (Fall 1961) "Miniature Books". 130 items.

Tregaski & Sons. London, England. Cat. 960 (1928) "Some tiny Books". 58 items.

The catalogs issued by Maggs Brothers, London, and Quaritch, London, often contain miniature books, as do the Robinson Catalogs, also from London.

Miniature books are apt to be included in any bookdealer's Catalog, but the most fruitful to consult at the present time include:

Blackwells. Oxford, England.

Bondy, Louis W. London, England.

(Each Catalog contains a section of miniature books)

Chiswick Book Shop. New York City.

Dawson's Book Shop. Los Angeles, California.

(Especially their "Miniature Book Lists" No. 1- (Feb. 1963-)

Philip C. Duschnes. New York City.

Goodspeeds. Boston, Mass.

(Especially their "Month at Goodspeeds".

Charles E. Tuttle. Rutland, Vermont.

Also miniature books are often included in Auction Catalogs, such as the catalogs issued by

Sotheby & Co. London, England.

Swann Auction Galleries. New York City.

etc.

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